Tuesday 7 October 2025

Amateur Photographer

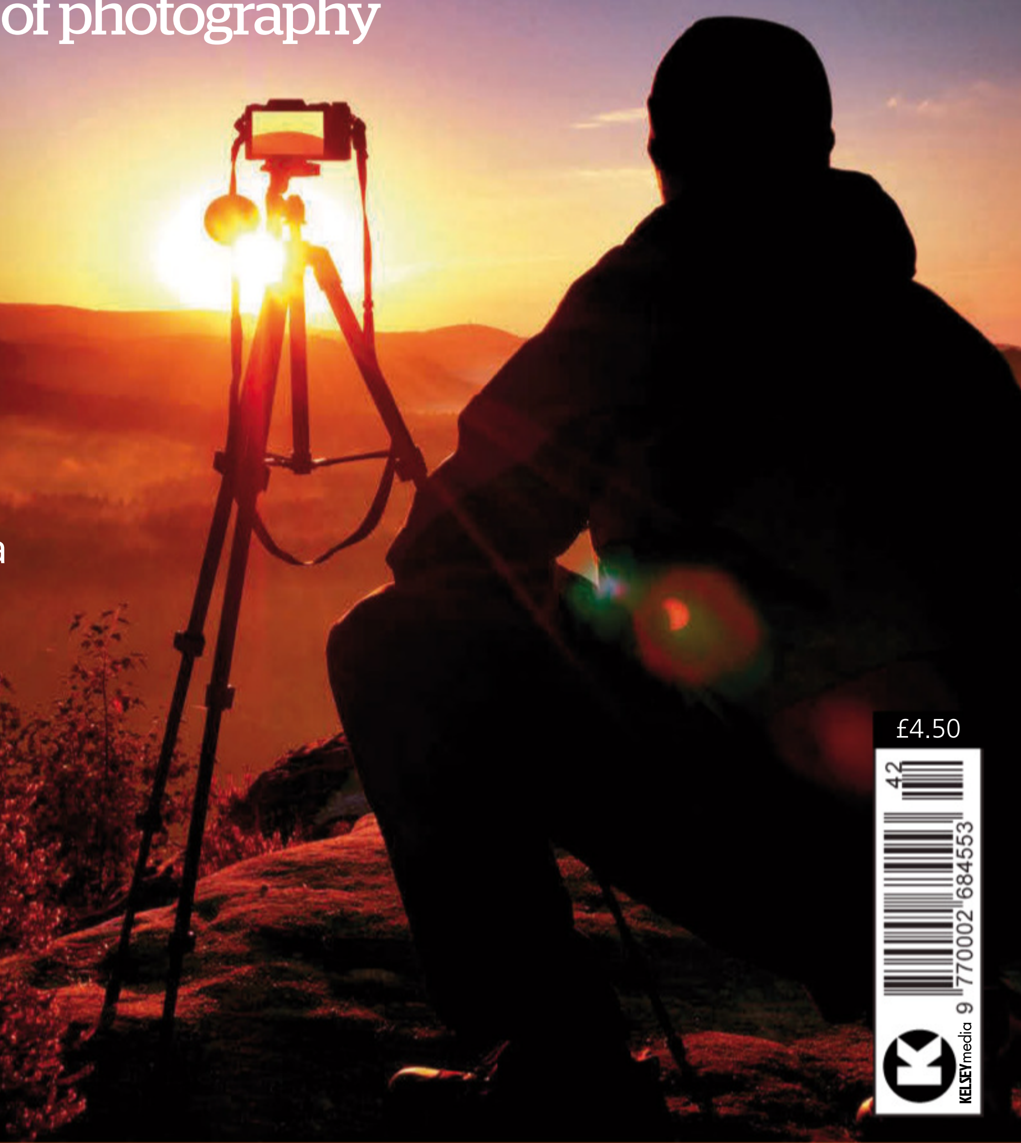
Passionate about photography since 1884

Alternative roll film

John Wade on how 1930s roll film camera makers tried to fight the threat from 35mm

Photo therapy

Mental health special issue: discover the healing power of photography



Light after loss

A project documenting grief

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A photo walk across Sri Lanka for a men's well-being charity

Print matters

Why Lawrence Watson sells his music photos for charity

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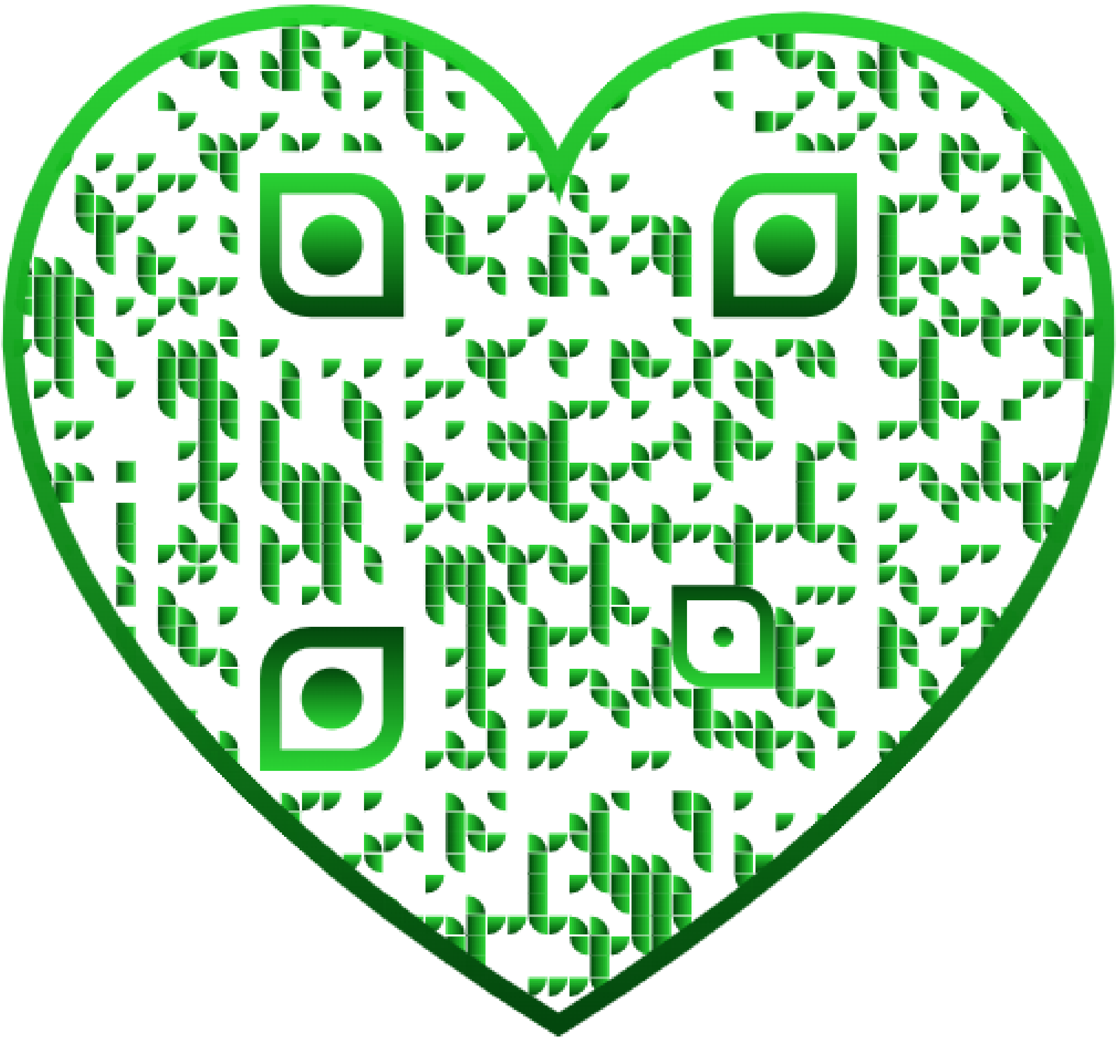
Plus New work by Soulla Petrou • Sally Mann • Alfredo Jaar • Axel Kirchhoff



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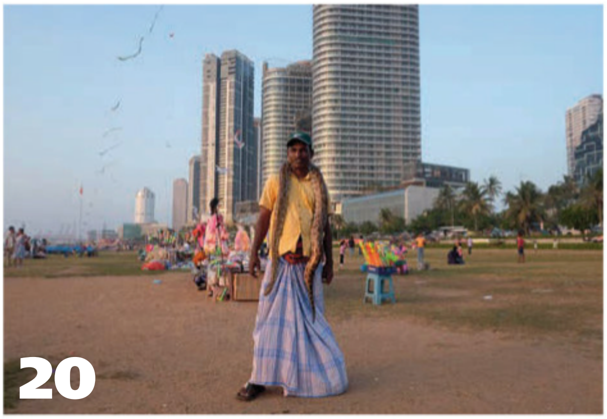
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Welcome

When we produced our first special issue on the theme of mental health back in 2018 we were overwhelmed by one of the biggest postbags we've ever received on any topic. Subsequent special issues on the theme have only served to confirm that, for a large number of people, photography offers an enjoyable and effective way to manage stress and anxiety, process grief, fight depression, focus a neuro-divergent mind or help people living with dementia. It is beyond doubt that creativity, whether from music, art or photography, is good for the soul. This issue showcases a variety of inspirational stories about the different ways that photography is being used to make a difference to our collective mental health.

Nigel Atherton, Editor

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This week's cover photograph is from Getty Images

COVER PICTURE © GETTY IMAGES. INSET COVER PICTURE: © LAWRENCE WATSON/PRINT MATTERS

THIS WEEK'S CONTRIBUTORS

STEVE FAIRCLOUGH

Print Matters uses iconic images to help a mental health charity, finds AP regular Steve

PETER DENCH
Acting Features Ed

Peter shares three stories and projects about the restorative power of photography

JOHN WADE

AP's expert on camera history looks at how roll film camera makers tried to fight 35mm

JOSHUA WALLER
Online Editor

Joshua tests the Google Pixel 10 Pro camera phone: does it do enough to impress?

AILSA MCWHINNIE

Our APOY project manager shares inspiration for the next round of APOY, Animal Kingdom

JESSICA MILLER
Dep Online Editor

Jessica chooses some more of readers' stunning images in It's Good to Share

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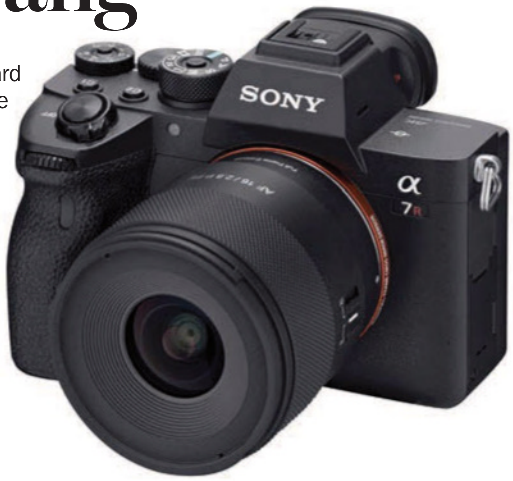
New compact zoom from Samyang

SAMYANG has announced the AF 24-60mm F2.8 FE, a compact standard zoom for full-frame Sony FE mount. It's the second lens created in partnership with German optical specialist Schneider-Kreuznach and follows the release of the Samyang AF 14-24mm F2.8 FE in spring – this has the rather long-winded accolade of the world's first front-filter-compatible super-wide zoom lens for full-frame Sony cameras.

Key features of the new 24-60mm f/2.8 FE lens include 14 lens elements in 11 groups, a minimum focusing distance of 18cm at the wide end, 72mm filter compatibility and a weight of 494g.

The Samyang AF 24-60mm F2.8 FE zoom lens is on sale now for £636. See holdan.co.uk/brand/Samyang



The Samyang AF 24-60mm F2.8 FE is available now for £636

© DAVID BAILEY

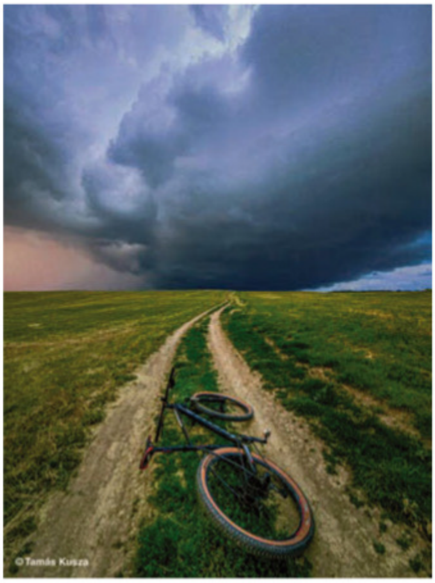
Bob Marley by David Bailey. Bailey has been honoured in the Abbey Road Music Photography Awards

David Bailey receives music gong

DAVID Bailey, arguably the most famous British photographer of the 20th century, and a regular in AP over the years, has won the Lifetime Achievement Award in the Abbey Road Music Photography Awards 2025.

'This honour recognises Bailey's extraordinary contribution to music photography over the past six decades, celebrating his legendary work and lasting influence on visual culture,' said the organisers. While best known for his fashion work and portraits of the great, good and not so good (viz The Krays), Bailey also photographed a wide range of musicians during his career, from The Beatles and Rolling Stones to hip hop and Britpop luminaries. Bailey, born to working-class parents in the East End in 1938, bought his first camera during national service in Singapore, before becoming a leading figure at *Vogue* magazine and a hugely successful freelancer.

The award ceremony for this year's Abbey Road Music Photography Awards took place on 2 October, after this issue of AP went to press. See bit.ly/abbeywinners

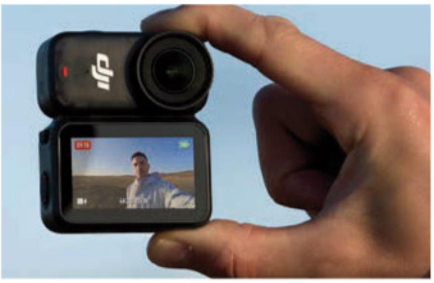


© TAMÁS KUSZA / WEATHER PHOTOGRAPHER OF THE YEAR - SHORTLIST

Path To The Heart Of The Storm, by Tamás Kusza, is amongst the shortlisted images

Pick your favourite weather winner

DON'T miss the chance to vote for your favourite image in this year's Standard Chartered Weather Photographer of the Year 2025 competition, run by the Royal Meteorological Society. This year's contest attracted more than 4,000 entries and you can see the shortlist, and vote, at bit.ly/weathershortlist. Public voting closes on 16 October, with all the winners announced on 30 October.



The Osmo Nano action camera

Small is beautiful, says DJI

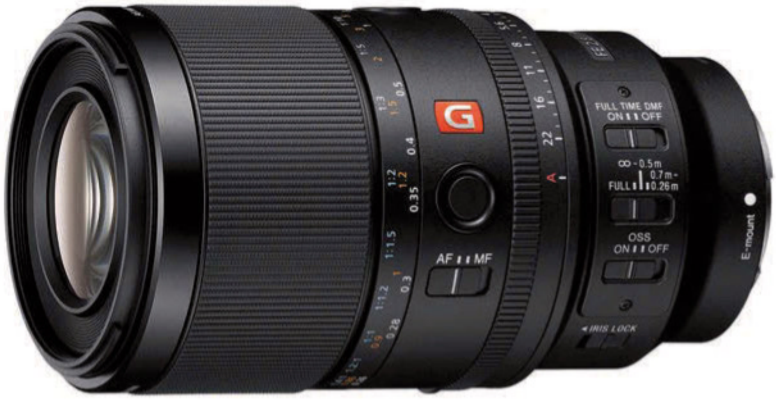
DJI has announced the Osmo Nano, the company's smallest-ever camera. It's a wearable action camera weighing just 52g and featuring a 1/1.3in senor and 143-degree field of view lens (f/2.8). You also get a removable 1.96in screen, which can also be mounted in both directions for selfie use. Prices start from £239 for 64GB of storage.

THE BEATLES, FILMING OF THE PAPERBACK WRITER PROMOTIONAL FILM, CHISWICK HOUSE GARDENS, LONDON, 20TH MAY 1966. © APPLE CORPS

Fab Four photography book reissued

IN MORE music photography-related news, Chronicle Books is releasing *The Beatles Anthology, 25th Anniversary Edition* in the UK on 23 October in partnership with Disney+, UMG and Apple Corps (the Beatles' original company, not the Californian tech giant). This weighty 368-page tome tells the band's story in their own words and is illustrated with over 1,300 images including rare photographs. An international bestseller when it first came out in 2000, the original book has long been out of print. The associated documentary will stream on Disney+ from 26 November.

Ringo takes a well-earned rest in this publicity shot of The Beatles, taken in 1966



New premium Sony macro lens

SONY has unveiled a new high-end macro lens, the FE 100mm F2.8 Macro GM OSS. Designed for photographing such things as flowers, insects and still-life, it offers 1.4x maximum magnification, which means it can fill the frame with subjects as small as 26x17mm. It's not a replacement for the existing FE 90mm F2.8 Macro G OSS, but instead is a premium upgrade.

The 17-element, 13-group optical design includes 2 extreme aspheric (XA) elements and 2 extra-low dispersion (ED) glass elements to maximise cross-frame sharpness and suppress colour fringing. An 11-blade aperture is employed for attractive bokeh, while Nano AR coating suppresses flare and ghosting.

Sony claims autofocus speeds are almost twice as fast as the 90mm, courtesy of four XD linear motors. It also says the lens can keep up with video or continuous shooting at 120fps. The minimum focus distance is 26cm.

Optical image stabilisation works together with the in-body image stabilisation in Alpha cameras. But intriguingly, Sony is now claiming '6-axis' stabilisation with the system also correcting for front/back movements.

Like most of Sony's recent lenses, an aperture ring is on board, with a choice between clicked and smooth operation. Pulling the focus ring back towards the camera engages manual focus, complete with distance and magnification scales. But by engaging Direct Manual Focus (DMF), you can also fine-tune the focus manually when using autofocus.

Size-wise, the lens measures 81.4mm in diameter, 147.9mm in length, and weighs 646g. It's compatible with teleconverters, giving twice life-size magnification with the SEL14TC, and 2.8x with the SEL20TC.

It's expected to go on sale in November for £1,400.

© SONY

Top: The Sony FE 100mm F2.8 Macro GM OSS prime

Left: A sample photo provided by Sony, taken with the new lens

60s Classic cameras
with John Wade
Groovy
LANDMARK Cameras
PART 1
WITH JOHN WADE
ADAPTIVE PRESETS
LrC
KODAK EKTAR H35N
VS
PENTAX 17
STAR FILTER
HALF FRAME

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Clockwise from left: Supergrass, 1997

Damon Albarn, Stockholm, 1997

Geri Halliwell, 1994

ALL PICTURES © SOULLA PETROU

Rewind
by Soulla Petrou

£35, Anastasia Publishing, hardcover, 176 pages,
ISBN: 9781739116606

From Britpop to house, *Rewind* celebrates a golden era while preserving the legacy of artists, scenes and friendships that shaped a generation

Soulla Petrou's debut book, *Rewind – Journey of a Music Photographer*, is a vibrant time capsule of UK music culture from 1994 to 2009. Spanning her first 15 years in the industry, it charts a formative period in club, dance and youth culture, largely shot on film. Petrou blends iconic portraits, live performance and candid dancefloor moments with the playful, collaborative spirit that made her a sought-after contributor to titles including *Mixmag, The Face, DJ, Touch, Saturday Times* and *NME*.

The roll call of artists is impressive: Geri Halliwell before Spice Girls fame; Goldie and General Levy at the height of the drum & bass explosion; Sophie Ellis-Bextor, Orbital, Fatboy Slim, So Solid Crew, Damon Albarn backstage with Blur, and 'Godfather of House' Frankie Knuckles. There are delightfully offbeat setups too – Travis perched on Petrou's kitchen table; Supergrass pretending to fall from a plane; Sweet 75, Krist Novoselic's post-Nirvana band, photographed in Seattle.

Presented in a first edition of just 500 copies, the 176-page book is beautifully produced, printed on silk paper with Italian luxury endpapers and a matt-laminated hardback cover. The sequencing takes readers from Britpop to house and beyond, preserving not just the icons but the energy of the era.

For Petrou, editing the book during the pandemic became a form of therapy 'rewinding' happy memories and reconnecting with a creative high point. But *Rewind* is also a conscious act of preservation, a visual archive of a scene and some of its key players, several of whom, including Frankie Knuckles, Paul 'Trouble' Anderson, Phil Asher and Philippe Zdar, have since passed away.

The project carries a poignant footnote: while completing the book, Petrou learned of the murder of her friend and former *Mixmag* editor Dom Phillips in the Amazon. In his memory, and to support the indigenous communities he championed, a portion of the profits will go to Univaja, the organisation working in Brazil's Javari Valley.

Part coffee-table showcase, part cultural record, this is a joyous, heartfelt celebration of music photography's golden years, and a reminder of why preserving these images matters. **Peter Dench**

Books & exhibitions

The latest and best books and exhibitions from the world of photography

© SALLY MANN

Organize Last Light

Art Work: On the creative Life by Sally Mann

£25, Particular Books, hardcover, 272 pages, ISBN: 9780241774540

Sally Mann's *Art Work: On the Creative Life* is an intimate, defiant, and sharply observed meditation on what it means to live a life devoted to creativity. Following her acclaimed memoir *Hold Still*, Mann again proves that her literary prowess rivals her photographic talent. Blending memoir, manifesto, and artistic scrapbook, this book is as generous in spirit as it is rigorous in thought.

Structured around the unpredictable rhythms of an artist's life, *Art Work* explores the beauty and brutality of making art over time, how it demands risk, endurance, clarity, and above all, work. Lots of it. With humour and candour, Mann addresses early promise, rejection, distraction, and the mythology of talent. Her writing bristles with practical insights and lyrical asides, underpinned by a fierce commitment to integrity and vision.

Illustrated with photographs, handwritten notes, and personal ephemera, the book feels like a richly layered journal, both polished and raw. We see Mann's honesty: her wrestling with doubt, her hard-won wisdom, her refusal to romanticise the creative life while still celebrating its transcendent pleasures.

Early praise has rightly positioned this as a future classic for artists and writers. But *Art Work* is not just for artists. It's about being human, about navigating uncertainty, holding your nerve, staying true to something meaningful.

Ultimately, *Art Work* is part survival guide, part love letter to a life less ordinary. In Mann's hands, the creative process becomes something elemental, messy, noble, essential. This isn't a how-to book. It's a why-keep-going book. Whether you're deep into a creative career or simply trying to live with more intention; this book will speak to you. **Peter Dench**

© BÜLENT KILIÇ

Clockwise from left:

US air forces hit the position of Islamic State (IS) members as one of them standing next to the explosion at the Turkish Syria border next to Syrian border city of Kobane on October 23, 2014.

Young shepherd dogs taking care of a sheep that got sick after a snake bit her.

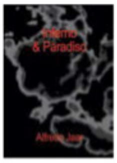
A young girl dressed as an undead bride is seen in her neighborhood, where multiple drug deaths have taken place.

Detainees are seen sleeping by a small grotto of Mary in the Manila City Jail in Manila, Philippines on October 31, 2018.

Inferno & Paradiso

by Alfredo Jaar

€50, L'Artiere Edizioni, hardcover, 100 pages,
ISBN: 9791280978233



In *Inferno & Paradiso*, Alfredo Jaar delivers a blistering and profoundly moving meditation on suffering, resistance, and the ethical challenges of bearing witness. The book revisits Jaar's immersive installation created for Cortona on the Move, in which 20 of the world's most daring contemporary photojournalists – figures such as Lynsey Addario, Motaz Azaiza, Donna Ferrato and Finbarr O'Reilly – each present two photographs from their archives: one depicting profound pain, the other joy.

Echoing Dante's *Divine Comedy*, Jaar invites the photographers to act as modern-day Virgils, guiding us through personal visions of Hell and fleeting moments of Paradise. The result is a project that cuts through the numbness induced by our 24/7 exposure to atrocity. Rather than being desensitised, Jaar suggests the true problem lies in images of suffering that 'do not reflect the gaze we direct at them,' a haunting notion that anchors the book's critical thrust.

Inferno & Paradiso is more than a photo book. It's a conceptual and philosophical work, part diary, part visual essay, part moral reckoning. Jaar's Epilogue pulls no punches. He confronts the brutal realities of violence, war, and systemic injustice, while also indicting the global indifference that allows such suffering to persist. Yet amid the bleakness, there are moments of grace and fragile hope.

Printed in a spiral-bound, soft binding format with a limited edition of 1,500 copies, the book's physical form is as unconventional as its content. It challenges the boundaries of photojournalism, art, and activism, asking not only what we look at, but how we choose to respond.

With a foreword by philosopher Emanuele Coccia, *Inferno & Paradiso* stands as a stark reminder of photography's potential not just to document, but to demand. In an age of distraction and detachment, Jaar's work insists on presence, empathy, and moral accountability.

This is not an easy book. But it is an essential one. **Peter Dench**

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© HANNAH REYES MORALES

ALL PICTURES © AXEL KIRCHHOFF

2021 Lilli-Stuhlmann

2022 Nago-Sene

Silent Portraits

by Axel Kirchhoff

£45, Seltmann Publishers, hardcover, 320 pages, ISBN: 9783949070662

SILENT PORTRAITS AXEL KIRCHHOFF

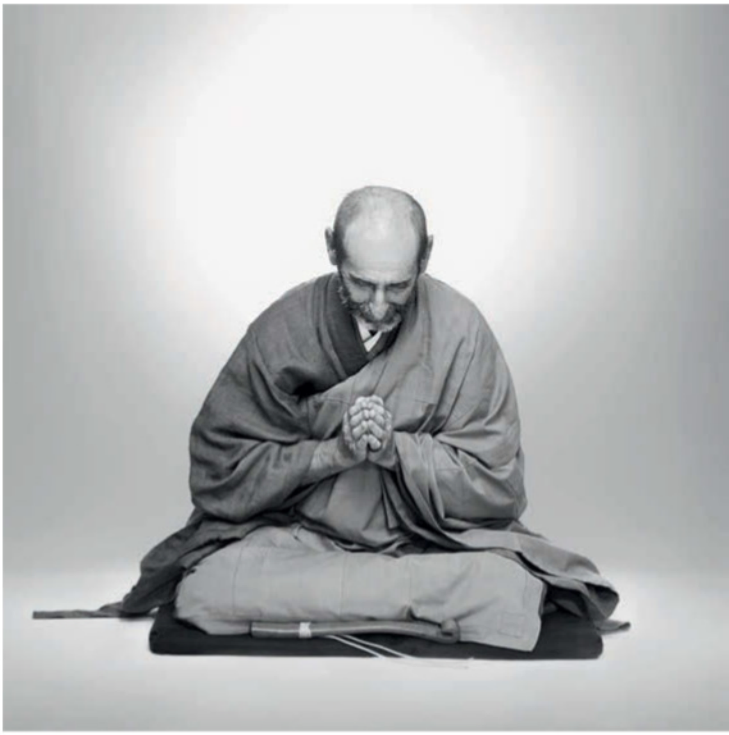
Here, Axel Kirchhoff turns his camera towards one of the least tangible of subjects: meditation. Across over 300 pages of finely printed black & white images, the German photographer builds a body of work that is both intimate and expansive, inviting us to look, pause, and reflect alongside his 66 sitters.

The book's premise is simple yet profound. Each portrait is the result of a mindful encounter, a collaboration between Kirchhoff and his subject at rest, in stillness, or mid-meditative practice. Stripped of distraction and visual noise, the images rely on subtle gestures, softened gazes, and the quiet presence that emanates from those who have turned inward. The photographs feel alive with a paradoxical energy: silent, yet vibrating with inner intensity.

Alongside the portraits are personal reflections from the participants, each offering a glimpse into how meditation shapes their sense of being. These diverse voices, candid, and human, tether the images to lived experience. Kirchhoff deepens the exploration with insights from neuroscientist Dr Ulrich Ott on the measurable effects of meditation. The interplay between visual art, subjective testimony, and scientific reflection broadens the book's appeal well beyond the photographic community.

The book is handsomely made, with printing that does justice to Kirchhoff's luminous monochrome palette. There is a timeless quality to his portraits, echoes of August Sander's typologies or Richard Avedon's stripped-back studies but always rooted in the here and now, in the deeply personal practice of each subject.

Silent Portraits is an act of witness. It shows us that stillness can be powerful, that silence can speak volumes, and that the camera, when guided by attentiveness, can capture the invisible work of the mind. **PD**



2022 Vanja-Palmers

Prints matter

Print Matters is a new project that uses iconic photography to raise money for a mental health charity. **Steve Fairclough** spoke to photographer Lawrence Watson and gallery owner David Hill to find out the inside story…

Since the early 1980s, photographer Lawrence Watson has photographed the biggest stars of the music world. He initially served an apprenticeship in a darkroom in Old Street and then moved on to the darkroom at the now defunct TV franchise London Weekend Television (LWT). He mixed his work at LWT with personal work (often gigs) and, with access to a working darkroom, printed up his projects in between churning out publicity prints for 'cheesy' 1980s TV shows. His big break came with getting a concert shot of Southern Death Cult (who would later become The Cult) into the *New Musical Express* (*NME*).

This triggered the *NME* to begin commissioning him and the music paper soon sent Watson to the US to document the rising stars of hip hop, including Run DMC and Public Enemy. Since that early 1980s work he has spent over 40 years shooting portraits of musicians, album covers, gigs and creative projects. This has included photographing iconic music stars including David Bowie, Paul McCartney, Oasis, The Smiths, New Order, Paul Weller, Snoop Dogg, Issac Hayes and Grace Jones.

A tragic loss

But, sadly, Watson's latest project was borne out of tragedy – the death of his son Travis, who had been battling with mental health issues. What is now called Print Matters was only conceived as an idea in late November 2024, but was up and running by April 2025.

Watson reveals, 'I was intending to do something. My son suffered from mental health… I wish we could change the words mental health to something like mindful health, because it is. Youngsters and all sorts of people who suffer from it – it is mindful of thoughts that they just can't stop things pinging round their heads, and Travis suffered with that. I wanted to do something at the time and had these big grand plans, but my world turned upside down [when he died] and I just went into grief.'

He continues, 'Dave Hill has got a lovely gallery down on Ladbroke Grove. He'd heard I wanted to do something. It was just finding a charity that gives something back and helps youngsters – the highest suicide rate is for 15- to 25-year-old men. Those statistics are scary. It happens to women as well, but it seems to be stacked towards young men who don't get through that period. So, it came about through trying to put something back through my work.'

The gallery owner David Hill had strong ties to both the camera and music industries, having previously sold rare collectable cameras and run the record label Nuphonic, before opening his London photo gallery in 2015. Hill already knew Lawrence Watson's music photography and Watson would often visit private views at the David Hill Gallery.

Hill explains, 'I know Lawrence's tragic story with one of his sons. So,

ALL IMAGES © LAWRENCE WATSON/PRINT MATTERS

Above: Oasis with Rhys Ifans at *The Importance of Being Idle* video shoot, Ladbroke Grove, London, 2005

Right: Paul McCartney recording for the War Child *Help* charity album, Abbey Road Studios, London, 1995

Top right: Paul Weller for the *London Evening Standard ES Magazine* cover, Henley, 1998

I said to Lawrence a little while ago, "Look, you've got this incredible archive… but if someone goes on your website and sees it, it says "not available for sale", so you're not monetising that and you're not getting anything in. I'm guessing it's going to be too much of a mountain for you to climb on your own?"'

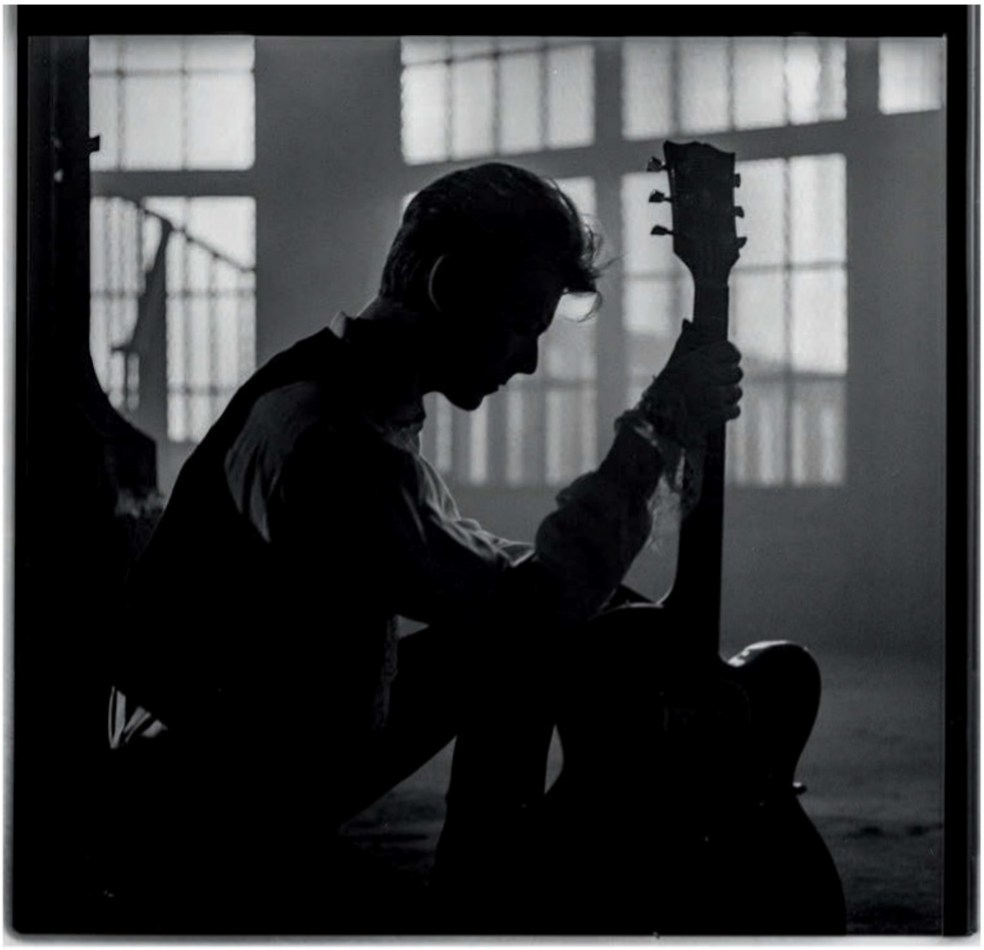
He adds, 'To do something like that is a major project and so I said [to Lawrence], "I've got the infrastructure here… we order prints all the time, we work with printers, we pack prints up and ship them out – that's what we do as a gallery. We can look after that, we can get them up on the site and we can do that heavy lifting for you – what do you think? The work is fantastic and it should be out there."'

Charity percentage

Hill spoke to his arts PR friend Lisa Baker and they proposed to Lawrence Watson that a percentage of print sales (20%) could go to a mental health charity. Watson recalls, 'Dave [Hill] was trying to get a few other photographers as well, so it wasn't just a music [photography] thing. I'd stressed that I wanted to do something for mental health and Dave did a lot of the research on finding a charity that we could work with. We found one [Rethink Mental Illness] that understood what we were doing and were really up for it.'

The resulting website is called www.printmatters.uk and it currently features selected work by Lawrence Watson (some previously unseen), images by the famous Andy Warhol acolyte Billy Name, and the photographer Peter Angelo Simon's iconic photographs of boxer Muhammad Ali in training for the legendary 1975 'Rumble in the Jungle' fight with George Foreman. In addition, the archive of the music photographer David Corio – probably best known for his incredible archive of black musicians, including Bob Marley, Ray Charles and Miles Davis – is set to be added this autumn, with plans for more photographers' work to be included in the future.

The Print Matters project produces limited edition, exhibition-grade photographic prints and fine art posters, which are often signed by the photographers. David Hill explains, 'There's a newish lab that I work with a great deal and they're fantastic – they are [also] called Print Matters. One of the points of difference we wanted to make in presenting the work for the Print Matters project is to apply



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rigorous gallery standards to the work and the way it's presented.' Thus, the lab Print Matters has produced high-quality C-type chromogenic prints for the colour images and silver gelatin prints on Ilford Multigrade for the monochrome work.

Hill adds, 'Everything is signed properly. If you go onto the Print Matters site you'll see proper, gallery cataloguing details. We try to put the background in. I'll generally have a caption from the photographer relating to each shot. It makes an amazing difference; it increases the connection that it generates between the viewer and the work.'

Background stories

In fact, the background to some of Lawrence Watson's shoots are fascinating. He recalls, 'There was a lady called Shane Chapman, who worked in the press office at LWT and later became the wife of Mick Talbot of The Style Council. She'd seen me pogoing in the darkroom to The Jam, The Clash and my old reggae stuff. She said to me, "Mick [Talbot] and Paul [Weller] are doing a recording at Pinewood, a couple of numbers. Do you want me to see if you can come along and take some pictures?"'

He adds, 'I went along with one little camera and one lens and then spent the whole weekend hand-printing loads of lovely bromide prints. Then I took the box along to Solid Bond, Paul Weller's old office in Marble Arch. He looked through them and suddenly picked up three prints and scribbled on the bottom "front cover, back cover, inside". I walked out of Solid Bond with the cover of The Style Council album, *Confessions of a Pop Group*. I went home on a cloud. From that day on, I've worked with Paul on and off – from *Wild Wood* to *Stanley Road* and various other record sleeves. I count him as a very good friend, so I've been very fortunate.'

Of a one-off shoot with David Bowie in Scotland, Watson reveals, 'It was on a video shoot with the guitarist Adrian Belew – the one Bowie pinched from Frank Zappa – up in Edinburgh. The song was *Pretty Pink Rose* and Bowie was helping him out. It was the early days of MTV and if Bowie featured in the video it would get a lot more plays. It was just before lunch and I said, "Look. That set-up is really lovely David, can I rattle off a roll on the Hasselblad?" He said, "Of course, Lawrence, that's no problem." Bowie was charming and I shot off a roll of

Clockwise from top left:

Previously unseen – David Bowie in silhouettte at Adrian Belew video shoot, Edinburgh, 1990

Blur's Damon Albarn at Holborn Studios for *Rockin' On* magazine, London, 1995

Pulp with mannequins, Joy Studios, Highbury, London, 1994

Grace Jones, Two Graces, London, 2008

Previously unseen – Shane McGowan, The Pogues, at *NME* photoshoot, The Fridge, Brixton, 1985

film in a darkened corner. I got to spend my day with Bowie; he was a lovely man. He respected the image, so he wanted to get that partnership. As a photographer it becomes sort of an alliance – you're both striving to get something strong and a great image, so we worked together.'

Choosing the images

To choose which images would be offered as exhibition-grade prints and fine art posters didn't prove too onerous a task for Watson. He recalls, 'David Hill, with his experience of running a gallery, helped and we tried to revisit some of the contact sheets and find some new images – some of the Bowie shots, some of the Madness ones, some Pogues stuff that hadn't been seen before. It was good for me to revisit those. There's plenty more to dig out. I think the edit will be ongoing, because it was only a few months ago that we started organising the whole thing… so we've done it quite quickly.'

He adds, 'We've done a nice thing with affordable posters. The Liam Gallagher Union Jack shots are up there for a reasonable £85 and we're getting a nice, big-sized poster on good, heavyweight paper. Then we have some nice 20x16 [inch] bromides and C-types for the black & white and colour images in limited editions of 25. I like good-quality bromides and prints. The print quality has got to be good.'

Right: Liam Gallagher, Oasis, in Union Jack, London, 2009

Below: Ian Brown of the Stone Roses on Salford Street for *Rockin' On* magazine, Manchester, 1988

Bottom: Eric B and Chuck D, The Bowery, New York, 1987

A fresh spark

One thing that seems clear from talking to Lawrence Watson is that, despite the tragedy of losing a son, the Print Matters project has been something that has helped to ignite a fresh spark in his career. He admits, 'Shooting fell off for a little while after Travis [died], but in the past year or two I'm starting to get back to shooting. I've kept the film cameras – the two and a quarter Hasselblads and I've got the Hasselblad panoramic X-Pan. I've kept my old Nikons and I've got a modern Nikon digital; I put the old prime lenses on it, but it's getting trickier as my focusing is slowing down; I'm not as quick as I was.'

Watson reveals that he has plans to use some of his Britpop archive for a possible exhibition in Japan and is looking to 'keep feeding into' the prints and posters that will be offered on the Print Matters website. He also notes, 'It's been good to let somebody else go into my archive, because it was just sitting there in the loft gathering dust.' What's clear is that, far from gathering dust, the iconic photography of Lawrence Watson is now actively helping to improve the lives of those affected by mental health. AP

To view and buy any of Lawrence Watson's limited edition prints and posters, visit **printmatters.uk.** To see more of Lawrence Watson's work, go to **www.lawrencewatsonphotography.com**

Light after loss

After her brother died, photographer Jo Ritchie found herself unable to pick up a camera. But with a portrait series, she has built a community that turns loss into light, resilience and hope, writes **Peter Dench**

When portrait photographer Jo Ritchie's brother Jack died by suicide in 2017, the idea of ever picking up a camera again seemed impossible. 'I felt so far from my creative practice,' she recalls. 'I couldn't imagine having the small talk needed to put a sitter at ease when I could barely function myself.'

But as she began to meet others who had also lost loved ones, Jo noticed a common thread – many had turned to creativity as a lifeline. Far from deepening despair, painting, music, writing, and photography were helping people find distraction, relief, and even joy in the wake of tragedy.

That realisation was the spark for Projecting Grief, a collaborative portrait and storytelling project Jo founded in 2019. Through it, she set out to document people using creativity to process loss, pairing portraits with personal testimonies.

First portraits

The early sitters were close to home. Elly, a photographer who had lost her mother to suicide, had photographed Jo's wedding shortly before Jack's death. Millie, whose younger brother Ethan had died suddenly a year later, was already part of Jo's circle. 'We bonded over both losing our little brothers,' Jo explains. 'Elly and Millie were both such creative people, and they talked about how important their practice was in surviving grief.'

Encouraged by their openness, Jo began photographing them. Elly was captured with her mum's violin; Millie was photographed wearing a striking handmade headdress. Both portraits carried a sense of strength as well as vulnerability. Around the same time, Jo was inspired by comedian Luisa Omielan's Edinburgh show Politics for Bitches, in which she explored her mother's death with humour. 'I was blown away by how you could turn something so tragic into something funny and brilliant,' says Jo. She contacted Omielan, who agreed to be photographed and interviewed. 'These three gave me the confidence that there was something here. From then, I started actively seeking people out.'

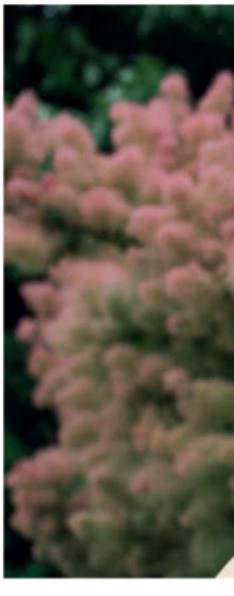
At first Jo reached out through podcasts, local networks, and friends of friends. In 2019 she was joined by writer Faye Dawson, who interviewed sitters and wrote up their stories. When Dawson stepped back in 2022, writer Laura McDonagh – herself grieving the sudden loss of her mother – took over. 'Laura has been the perfect collaborator,' says Jo. 'We're constantly sending each other articles, podcasts, and ideas for new people to contact.'

Together, Jo and Laura have built Projecting Grief into a growing community. The project now includes dozens of portraits and stories, with sitters ranging from musicians and painters to actors, writers and gardeners – all united by a shared experience of loss and the healing power of creativity.

Rooted in empathy

Though visually consistent, Jo's portraits are never formulaic. 'I'd say there's a recognisable style, but every shoot is shaped by the person in front of me,' she says. Sessions begin with conversation – sometimes long, sometimes short – but always honest. 'It's important that I'm vulnerable too, because sitters are giving so much of themselves. Often we talk about the person they've lost before I even pick up the camera.'

The photographs are usually made



in sitters' own creative spaces – studios, homes, or gardens – surrounded by the tools of their practice. Technically, Jo keeps things simple: a single light, sometimes bounced or reflected, and always without assistants. 'It has to feel intimate and low-key,' she explains.

More than photographs

For sitters, the experience of being photographed often goes beyond the images. 'We've built this lovely little community,' says Jo. 'People who've taken part will welcome new contributors, sending messages like, "Your story is so beautiful, welcome to the family."'

That sense of belonging was palpable during Projecting Grief's exhibition at the Leeds International Festival of Ideas in 2023. Many sitters attended, some meeting in person for the first time. 'There was no small talk, only big talk,' Jo recalls. 'Everyone's barriers were down. The energy in the room was incredible.'

The project's visibility has since grown, with exhibitions in museums and shopping centres, often in prominent spaces emblazoned with the word grief. 'We worried people might shy away, but actually it drew them in. Those who were grieving, or working in related fields, were intrigued and came to see. It opened doors.'

Creativity as therapy

For Jo, the process has been transformative. She finds each shoot a form of therapy. 'I get something out of every single portrait I make,' she says. 'Laura gets something from every interview she does. Talking about grief all the time is demanding, but it's also healing.'

The project has also shaped how she uses photography in her own life. Inspired by Elly, the photographer she first portrayed, Jo now takes her camera on walks as a way of noticing small details and easing anxiety. 'It's such a simple act, but it helps you take in your surroundings in a new way.'

Approaching a decade since Jack's death, Jo's vision for Projecting Grief remains both ambitious and grounded. 'We want to keep bringing it into real spaces, where people can encounter it unexpectedly.' Talks are under way for an exhibition at London's Highgate Cemetery, and she dreams of one day producing a book.

Funding, however, is a constant challenge. The project is run entirely on donations, which mainly cover travel. 'Even small contributions make a huge difference,' Jo says. 'But just as valuable is sharing the work – because you never know who might see it and connect with it.'

Ultimately, Projecting Grief is about hope as much as loss. 'The idea is that it should be positive,' Jo stresses. 'Yes, the stories are sad, but they also show that there is light. For someone in the early days of grief, reading them might help them believe things can get better. And they can.'

ALL PICTURES © JO RITCHIE

Clockwise from far left:

Gwennaëlle lost her mum to cancer in 2017. She studied fine art at Central St Martin's, London

Comedian Luisa Omielan wrote the show Politics for Bitches following her mum's death from cancer

Millie worked as a designer in theatre. Her dad Perry died in 2014 and her brother Ethan in 2019

Rohan, a spoken word artist and poet performing under the name Mstr Samuel. His mum Lucia died in 2005

To find out more, visit **projectinggrief.com**

Pages of memory

Giving single-use cameras to people living with dementia, The Photobook Project reveals moments of honesty, beauty and connection, challenging stereotypes and proving that every perspective matters. **Peter Dench** finds out more

In 2015, illustrator and community artist Ellie Robinson-Carter was volunteering on a dementia-friendly walking group run by Sensory Trust at the Eden Project in Cornwall when she noticed something striking. 'There were all these lovely conversations happening, these incredible observations from people living with dementia and their carers, she recalls. 'But no one was taking photographs.'

One participant had his own camera, but for most, capturing the moment simply wasn't part of the day. At the time, smartphones weren't as ubiquitous as now. Ellie brought along a few single-use cameras, invited participants to have a go, and later had the film developed.

'When I saw the first three sets of prints, the images were beautiful,' she says. 'As an illustration student at the time, I started trying to draw and paint them but I quickly realised the photos were the illustrations. They had an honesty and insight you couldn't recreate. That was the moment I knew there was something in this.'

The project evolved into The Photobook Project, now a Community Interest Company. Participants, people living with dementia, are given a single-use camera and invited to document a theme of their choosing. These themes range from seasonal change to treasured objects, with creative activities such as writing poems or making cyanotypes often running alongside.

For Ellie, single-use cameras are central to the project's success. 'They're accessible, easy to hold, easy to pass around and they let people do it themselves. You don't have to think of yourself as "an artist". Photography can be a way to gently trick people into being creative without that pressure.'

Once developed, the photographs are designed into professionally produced photobooks. 'They're held in a proper framework,' says Ellie. 'When participants see their work in print, they realise their voice and self-expression matter and that people want to see what they have to say.'

The reaction can be profound. She recalls Ronald, diagnosed with dementia at 56 and from the black African community, who became a co-producer on the project and later an ambassador. 'Ronald says The Photobook Project planted the seeds for him to start his own creative projects in the community. That's what we

To help and donate visit: **the-photobook-project.com/Donation-page**

Opposite page: Flowers and Friends with Sir James Smith Community College and Camelford Memory Cafe, An Arts Lab project

Clockwise from top left:

Inside spaces at the Eden Project. Observations by the Happy Wanderers

Pink Ladies, from Sound at Goss Moor. Observations by the Happy Wanderers

Budding Friends with Age UK Exeter

'Hello Neighbour!' Friendship, from An Evening Stroll at Humanitas Deventer, Holland

want – to build people's confidence so they can carry it forward.' Ellie has seen this in many forms: 'People describe the project as a stepping stone – an example of what's possible when living with dementia.'

Local roots, global reach

The photobooks remain in the communities where they're made, housed in bespoke boxes at care homes or community centres, but the concept has travelled far.

In 2017 Ellie took the project to Humanitas, an intergenerational care home in Holland, where students live alongside older residents. Supported by Arts Council funding, she spent a month there, photographing every day with the residents and students for 21 days on themes chosen by the group. 'It worked in a completely different context,' she explains. 'Photography is a universal language – there's no text, so it's inclusive for everyone.'

Soon after, she adapted the model for the Run Tomo project in Japan, working with care homes and schools. The contrasts were fascinating: 'In Holland, these initiatives were embedded and connected to the local community. In Japan, there was huge enthusiasm, but fewer existing projects – they were hungry for more.'

Back in the UK, nature has emerged as a recurring theme, often linked to intergenerational work. Ellie's team has paired memory cafés with schools for multi-session projects, culminating in exhibitions. 'We've all been siloed into age categories,' she says. 'When you bring people together across generations, you create new bridges and more power to respond to things like climate change on a community level.'

Challenging stereotypes

Whether in Cornwall, Kyoto or Rotterdam, Ellie's aim is to challenge narrow perceptions of dementia. 'It's not always someone in a wing-back chair in a care home,' she stresses. 'People are out there practising, doing things, creating.' The project's imagery sometimes quiet and intimate, sometimes unexpectedly bold, often undermines stereotypes.

She recalls being struck by photographs taken by participants who could no longer speak. 'They might not be able to tell you they've noticed something, but the photograph shows you. It's such a beautiful thing, the atmosphere they capture, the details they see.'

Next steps

The Photobook Project has now run 26 projects, generating hundreds of books. Ellie is keen to connect with more international partners, such as Portugal's Lata 65 project who use street art to empower older people or Vienna's Vollpension initiative, and to develop a digital archive so the collections can be explored beyond their home communities.

Funding, she admits, is a constant challenge. 'Even small costs – insurance, website hosting – chip away at what we have. Support from individuals can make a huge difference, whether through donations, buying books and prints from our online shop, or helping us take the work to festivals and public spaces would support future delivery.'

She's excited about the idea of exhibiting the photobooks en masse – colourful boxes lined up, their contents revealing a rich diversity of perspectives. 'It's a beautiful thing to see them all together, to experience how the different projects sit alongside each other.'

Ellie sums up the mental health impact of The Photobook Project simply: 'It's about self-expression, connection, and showing that living with dementia doesn't mean your voice is gone. Your perspective matters and photography makes that visible.'

End to begin

Photographer Gavan Goulder chose January to walk the length of Sri Lanka. His End to End trek raised money for charities, while helping him confront pain, test resilience, and rediscover photography, writes **Peter Dench**

Goulder crossed Sri Lanka on foot which took 30 days. Along the way he met many Sri Lankans and what struck him most was their generosity

When photographer Gavan Goulder set out to walk the length of Sri Lanka, he knew it would test him in every way. What he didn't know was how much the journey would reshape his relationship with photography, his body and with his own resilience.

Goulder is no stranger to confronting mental health through photography. His 2019 project Black Dog: A Photographic Reaction to Depression emerged from what he calls his 'blue period' after a transient ischaemic attack in 2017 left him shaken, isolated and unable to work. Black Dog – honest, at times brutal – was both a personal act of survival and a public statement that creativity can be a tool against despair.

By the time he landed in Sri Lanka, the question had shifted. Could walking itself become the therapy? He tells me, 'I had a big birthday coming up, I'd had a couple of physical issues and obviously mental health struggles. I'm not really a walker, so one of the main reasons for doing it was to test myself.'

The route from the far north of the island to the southern tip was more than 500 miles and took 30 days. Goulder had visited Sri Lanka three times before. This time, he wanted to cross it on foot, end to end.

Survival, not photography

He timed the trek for January, often called the month of the blues, and used it to raise funds for UK mental health charity Pegasus - Men's Wellbeing Centre and for the Tea Leaf Trust in Sri Lanka.

His initial plan was to document the walk with a camera slung around his neck. But almost immediately, reality intervened. 'The walk became about survival, he recalls. 'It was boiling hot, the strap rubbed, and I was carrying enough weight already. The camera stayed in my rucksack.'

That didn't mean the photography stopped. Walking early each morning until midday, he took photos on his phone and saved his energy for survival. Later, when the sun relented, he photographed more deliberately with his Fujifilm X-T2. 'Photography, like walking, is a form of meditation. It focuses you – you're out looking for things, you haven't got time to think of anything else.'

The zine he eventually produced is filled with these quiet, considered photographs, less about the act of walking itself, more about the spaces, encounters and reflections the journey opened up.

Physical battle

Every day was a test of endurance. Goulder's routine began at dawn, with stretches to loosen aching limbs before setting out. 'I'd be walking six or seven hours a day. The first three or four hours were fine, but then something started to ache. The last hour was always very difficult, lots of pain in my legs.'

He developed a curious strategy to cope. 'I'd acknowledge my aches and pains as if they were companions, "morning big toe, morning knee" and they would just disappear. Within half an hour I'd be off again.'

There were other bodily struggles too: blisters, exhaustion, and the constant need to manage his feet in punishing heat. Yet somehow the rhythm of walking became its own balm. His tinnitus vanished during the walk, returning as soon as he came home. 'That's when I realised: this is meditation.'

Mental battle

If the physical challenges were relentless, the mental ones were equally stark. Goulder describes Elephant Pass in the far north, a 20-mile road, straight as a ruler, without shade or settlements. 'I knew it would be the most mentally difficult part of the walk. But I loved it, from the first step to the last.'

Not every moment was so buoyant. Near the hill country, he hit breaking point. 'I'd convinced

ALL PICTURES © GAVAN GOULDER

Every day was a test of endurance but Goulder says, 'Photography, like walking, is a form of meditation. It focuses you'

myself the road would flatten out around the next bend, and there'd be a café. But it kept climbing. I lost it. I threw my rucksack down, crying, thinking I'd had enough.'

What pulled him through was a small letter from his daughter, one of 30 notes he had carried from family and friends. 'I opened it at that moment. She must have known I'd read it when I was in trouble, as it was exactly what I needed. It shook me out of it and got me going again.'

Encounters and kindness

Along the way he met countless Sri Lankans curious about his journey and his age (59). What struck him most was the generosity. 'The people I met helped me so much, often when they had very little. I slept in an army base, in a school, and in family homes when there was nowhere else. People just wanted to help.'

These encounters became as significant as the landscapes. They reminded him that the world is not always as bleak as headlines suggest. 'People seem to think the world's a pessimistic place at the moment, but my journey contradicted that. Humanity's core values were shining all the way.'

Crash and renewal

Finishing the walk brought a sharp comedown. 'Like any great trip, there was a crash at the end,' he admits. That feeling was compounded by the death of a close friend just before he returned to Britain.

But something else was stirring too. After time away from photography, he found himself compelled back. 'I'd already decided I was going to get back into photography. Having 30 days to think things through made me realise I had to. I found a studio, started new projects, and I'm loving it again. More than before, actually.'

Making the End to End zine was part of that closure. 'I wanted something tangible, a record for me, to put a line under it all. It was quite a selfish thing, but important.'

Would he do it again? The answer comes without hesitation. 'In a heartbeat. It's a unique way to see a country. You meet so many people every day who want to know what you're doing. Most thought I was mad, and too old, but they were endlessly kind.'

He adds, 'I've learned that no matter what your dreams are, you need to act on them, make them a reality because these dreams are the sparks that light the fires within us.'

For Goulder, the walk across Sri Lanka was never just about miles travelled. It was about the interplay between body and mind, between exhaustion and resilience, between photography and survival. End to End was less about finishing a line on a map than rediscovering a way forward in life.

www.gavangoulder.com
Instagram @gavangoulder

FILM STARS

The same but different

John Wade looks at how roll film camera makers tried to fight 35mm

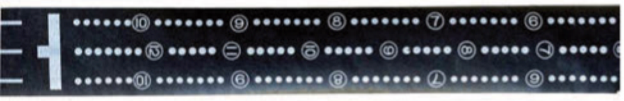
The Leica wasn't the very first camera to use 35mm, but it was the one that made the film truly viable. Looking back now, we all know what a tremendous success the new format became, but back then its future wasn't so certain. Apart from the fact that many proclaimed a quality image could never be obtained from such a small negative, there was also the perceived awkwardness of film loading compared to the ease of loading and unloading a roll film, to which photographers were more accustomed. There was also a kickback against having to shoot as many as 36 pictures before you were able to develop the film.

Out of this thinking came a new breed of small camera, one that shot the same, or similar, negative size to that of a 35mm model, but on miniature roll film, with far fewer exposures to each roll. Many of these new cameras used film that produced a 24x36mm image similar to the Leica; some offered slightly larger images such as 30x40mm; and some turned out 24x24mm square images. It was common for camera makers to introduce new models which only accepted the maker's own specific roll film, ensuring that everyone who bought one of these cameras was forced to return to the maker each time they needed a new film. The films that fed this new craze were many, and a whole raft of new camera styles evolved.

Bolta roll film (left) compared to a standard 35mm cassette

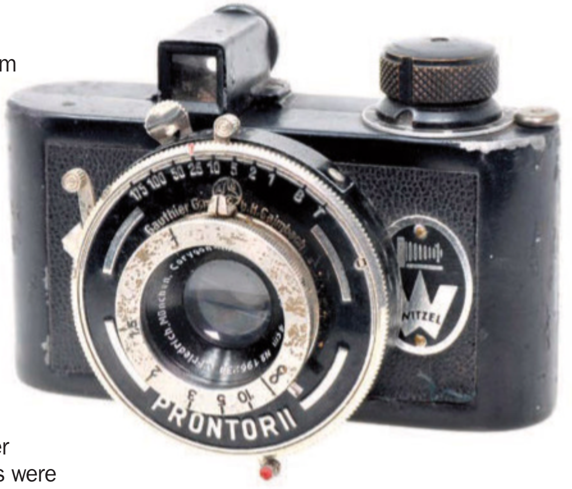
Bolta film cameras

Bolta film – 35mm wide but without sprocket holes and wound onto spindles with backing paper – was the brainchild of Johann Bolten, who founded Bolta GmbH at Nuremburg in 1921. Following the arrival of the Leica, the company began making cameras for its new Bolta film, but soon the concept was taken up and popularised more by Japanese camera makers. As time went on, Bolta film was adapted to serve two different formats, depending on the placement of the camera's red window. If the window was in the centre of the camera back, it read numbers 1-12 printed along the centre of the film's backing paper to produce 24x24mm images. If the window was at the top or bottom of the back, it read another set of numbers 1-10 along the outside edges of the paper, for 24x36mm images.



How Bolta film was numbered 1-12 and 1-10 for different formats

Boltavit



The Boltavit II that became the Photovit I

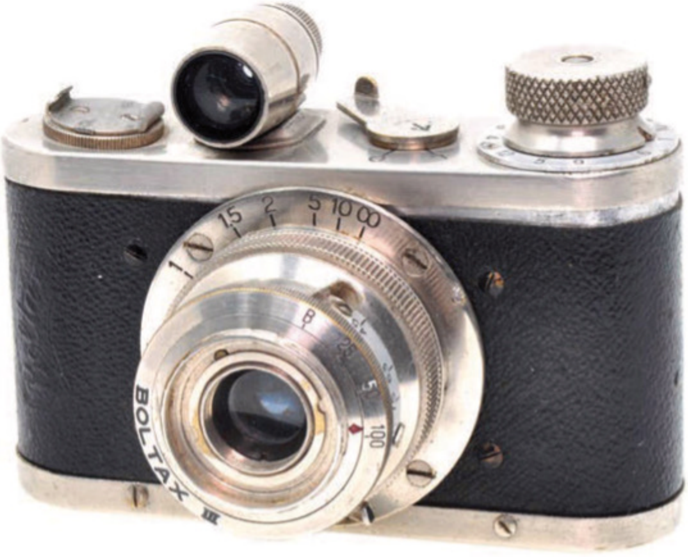
Germany's first Bolta film cameras were the Boltavit I in 1935 and the slightly improved Boltavit II in 1937. Each measured only 8x5x4cm and featured lenses and shutters on collapsible mounts. Lenses ranged from a Bolta 40mm f/7.7 on the early models, through to Corygon-Anastigmat f/4.5 and f/2.9 optics on the later cameras. Early shutters were simple three-speed types; later a full range of speeds of 1-1/175sec was introduced on Prontor II shutters. The cameras shot twelve 24x24mm images to a roll.

Boltavit cameras didn't use the red window system to count frames. Instead, the film wind knob was marked with a confusing configuration of numbers that ran: 1, 10, 2, 7, 3, 11, 8, 4, 12, 5, 9, 6. After frame 1, the photographer rotated the knob through a full 360 degrees, passed 1 again, passed 10 and stopped on 2. After that, the user wound the film on through another 360 degrees, passed 2 again, then 7 and stopped on 3... and so on through the film. The positioning and spacing of the numbers meant that, as the film advanced and the take-up spool grew fatter, compensation was made for uneven spacing between frames.

Half-way though the production of the Boltavit II, the company and the camera names were changed to Photovit, so the Boltavit II is the same camera as the Photovit I. Soon after that, new versions of the Photovit were produced which still accepted 35mm size film, but now without the backing paper and using a twin cassette system, that pulled the film out of one and pushed it into the other.

Boltax

Bolta film cameras began in Japan in 1938 when Miyagawa Seisakusho in Tokyo launched its Boltax series. Similar in size to the German Boltavit, there were three models, all well specified with focusing lenses and good ranges of shutter speeds and apertures. The top plates contained tubular viewfinders. Film wind knobs were configured in the same way as the Boltavit to produce 24x24cm images.

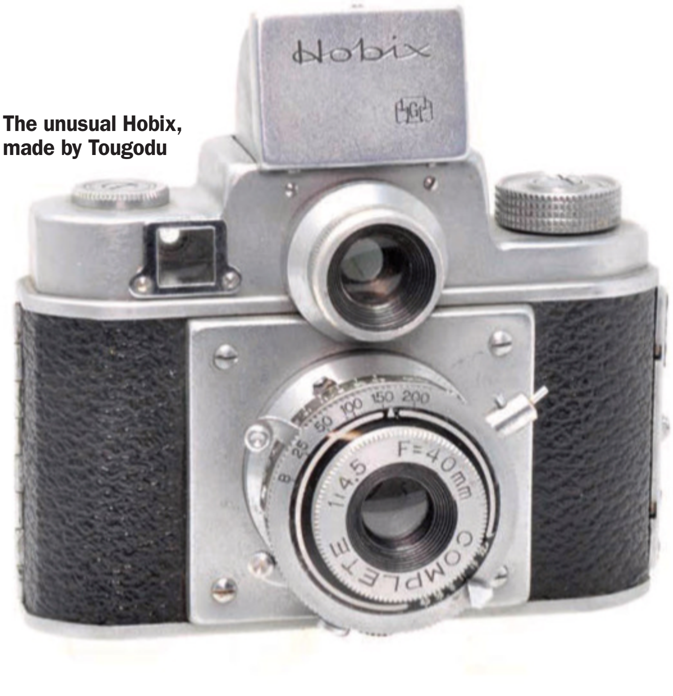


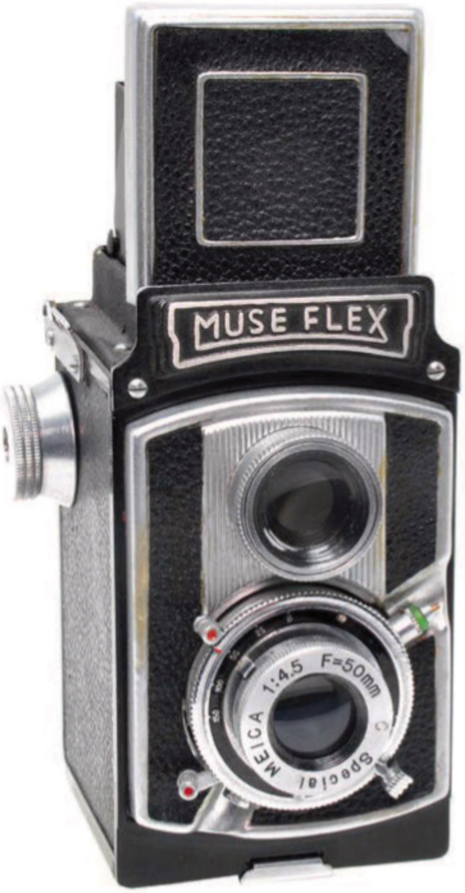
The Boltax was the first Japanese camera to take Bolta film

Hobix

The Tougodu company also announced the Hobix camera in the 1940s and continued with a second model in the early 1950s. Styled like miniature 35mm twin lens reflexes, the cameras used eye-level viewfinders plus small waist-level finders fed by a viewing lens above the shooting lens. The shooting lens was fixed focus, so there was no focus coupling with the viewing lens, but the cameras enjoyed a good range of shutter speeds and apertures. They shot 24x24mm images.

The unusual Hobix, made by Tougodu

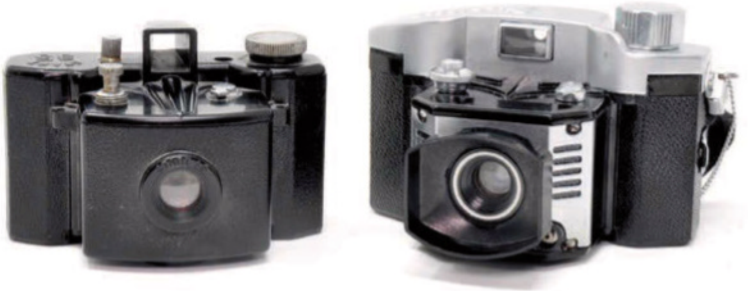




The Muse Flex was a pseudo twin lens reflex made for Bolta film

Muse Flex

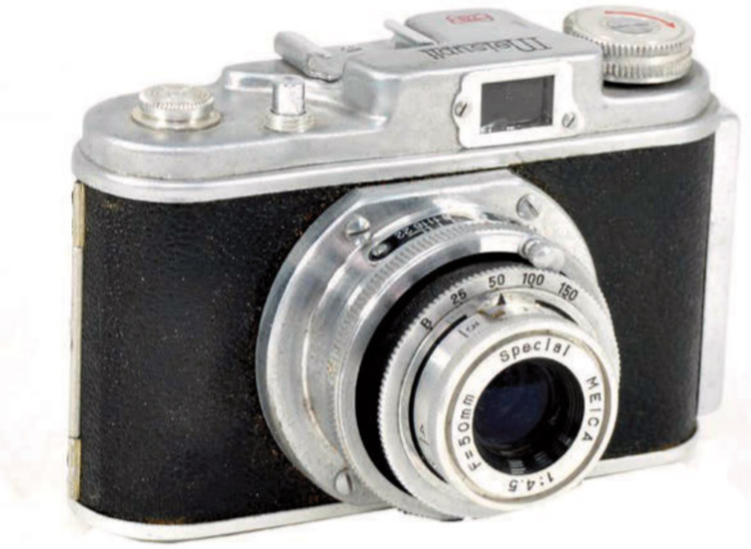
The Japanese Tougodu factory, well known for producing fairly basic subminiature snapshot models called Hit cameras, upped its game in the 1940s to produce its Muse Flex range. Looking a little like a small Rolleiflex, these took Bolta film with a central red window to shoot 12 images on Bolta film. Some were true twin lens reflexes, others were pseudo reflexes without focus coupling between the taking and viewing lenses.



The Start-35 (left) and Start 35 KII

Start

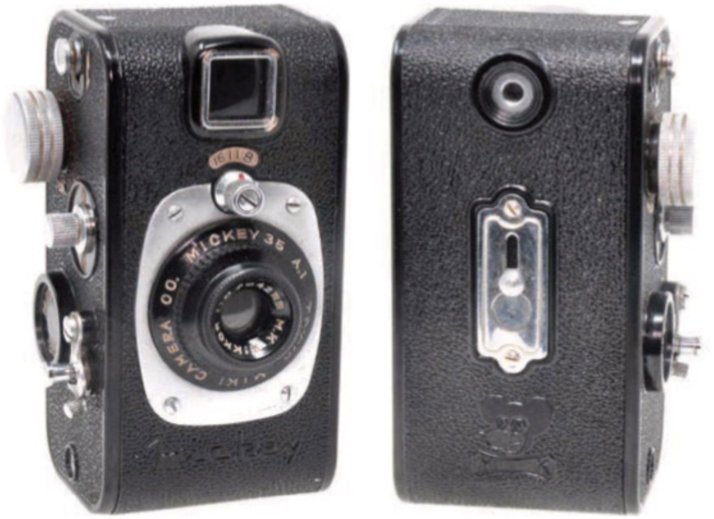
The Ikko Sha Company launched the Start 35 in 1950. This was little more than a snapshot camera with only an 'I' and 'B' setting for the shutter and no other controls. The Start 35 K and Start 35 KII which followed in 1952 and 1958 had similar meagre specifications, although the second version added flash synchronisation. The K series, however, offered a new image size of 24x36mm by placing the red window at the base of the body, thus reading the 1-10 configuration on the Bolta film's backing paper.



The Meisupii that was a little like a minature Leica

Meisupii

Another product of the Tougodo company, the Meisupii name was used on several cameras with varying specifications. This one, from 1952, is one of the earliest which, on a good day in poor light, might be said to have been influenced by the Leica, whose film format of 24x36mm it shared. Unlike some of the other basic Meisupii models this one was well specified with a 50mm f/4.5 Meica focusing lens and shutter speeds of 1/25-1/150sec.



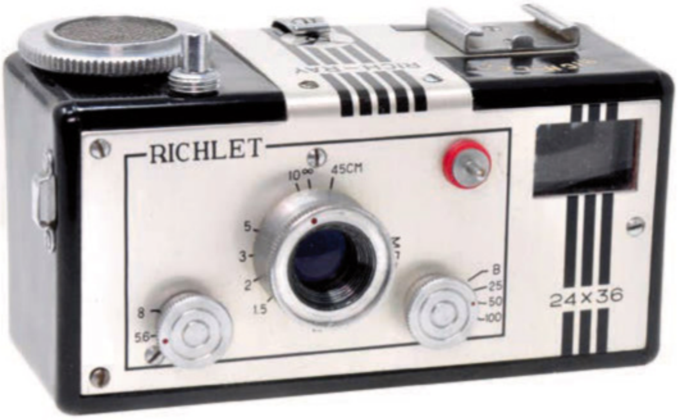
Front and back, the Mickey 35, showing the Mickey Mouse logo on the rear

Mickey 35

In 1953, the Miki Camera Company of Tokyo produced the Mickey 35. Designed in upright style with eye-level viewfinder at the top of the body, the film moved vertically while a central red window provided 24x24mm images. A small range of apertures of f/8, f/11 and f/16 was available, alongside a shutter speeded only for 1/30 second and 'B'. Coupled with its name, the camera featured a small embossed logo of Mickey Mouse on the back of the body though its style didn't resemble the real Mickey too closely and it is doubtful that its use was sanctioned by the Disney organisation.

Richlet

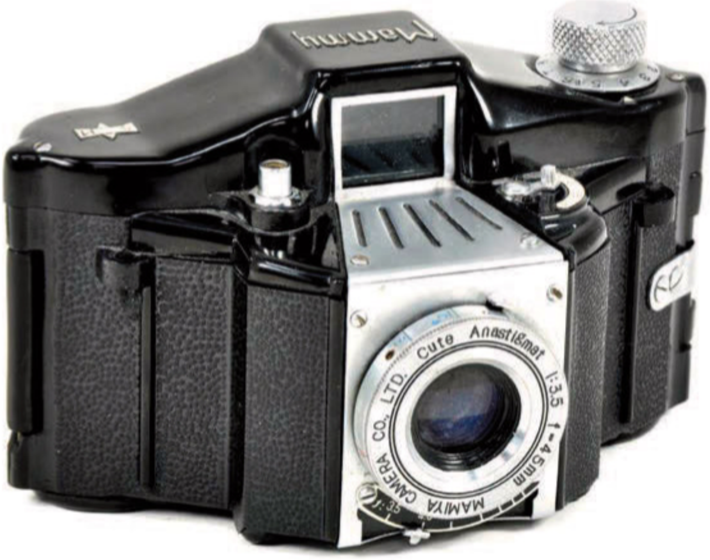
Here we have possibly the most stylish of all the Japanese Bolta film cameras. Made by the Rich-Ray company in 1953, this one placed the red window at the top of the body, thus giving ten 24x36mm exposures. With an art deco design, the Richlet was made of Bakelite with metal trimmings. The lens focused from 45cm to infinity, while two tiny knobs on the front offered apertures of f/8 or f/5.6 and shutter speeds of 1/25-1/100sec plus a 'B' setting. The back hinged open for film loading and there was a small compartment under the viewfinder to house a spare roll of Bolta film.



The unusually-styled Richlet, made by Rich-Ray

Mamiya Mammy

Following World War II as the Japanese photo industry struggled to get back on its feet, some manufacturers were known to share designs, which is perhaps why the Mammy, introduced in 1953, looks a lot like the Start 35 K cameras from around the same time. The difference is that while the Starts had basic snapshot specs, the Mammy was well specified with a 45mm f/3.5 Cute (its name, not an observation) focusing lens and shutter speeded 1/25-1/100sec. The centrally-placed red window allowed Bolta film to be wound to its first frame, after which the wind knob was turned until it stopped, then firing the shutter released it to be wound again. In this way, the Mammy produced ten 24x28mm images.



Mamiya Mammy, one of the more sophisticated Bolta film cameras

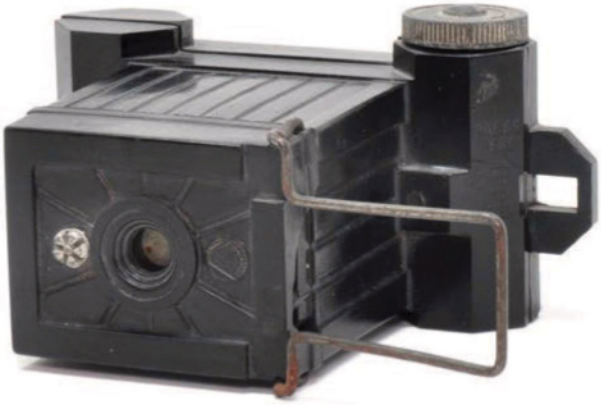
Other 35mm roll film cameras

While Bolta film cameras were spreading their way through Germany and Japan, many other camera manufacturers from around the world were also trying out their own versions of paper-backed, quazsi-35mm roll film.

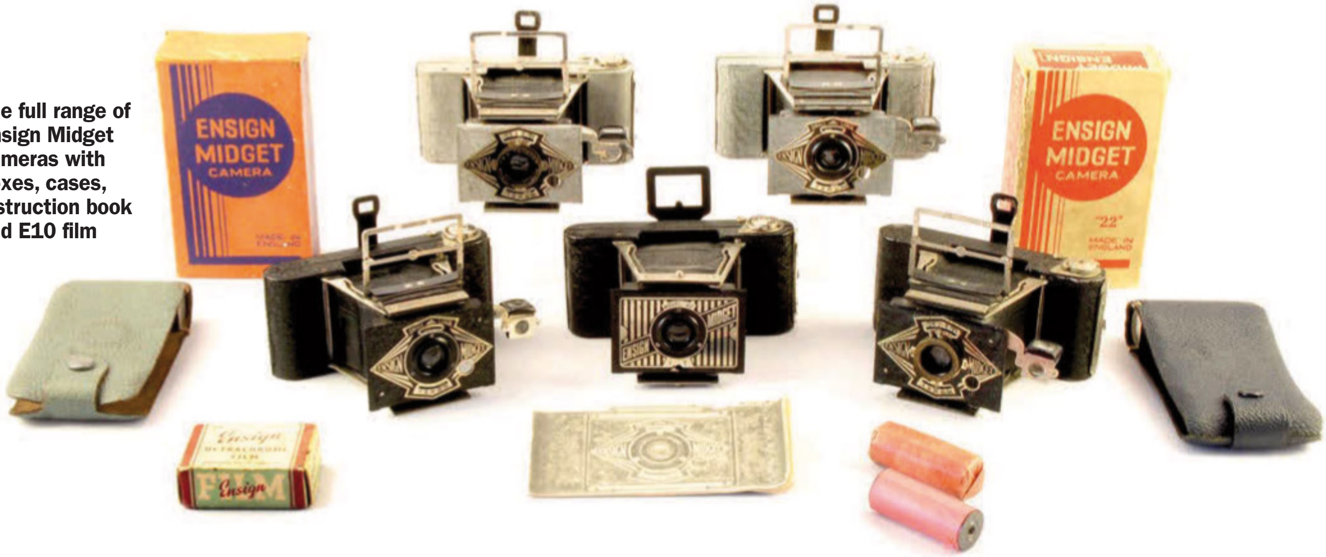
America: No.00 film

In 1933 the American Universal Camera Corporation introduced the Univex A which sold for 39 cents. The camera took Universal's own No.00 roll film on spools 35mm wide, producing images 29x38mm. In the years that followed Universal produced a range of cameras for their No.00 film, including the Univex AF-4, Iris, Zenith and Twinflex before introducing the unusually designed Mercury in 1938. That one took No.200 roll film, on which it shot half-frame 18x24mm images.

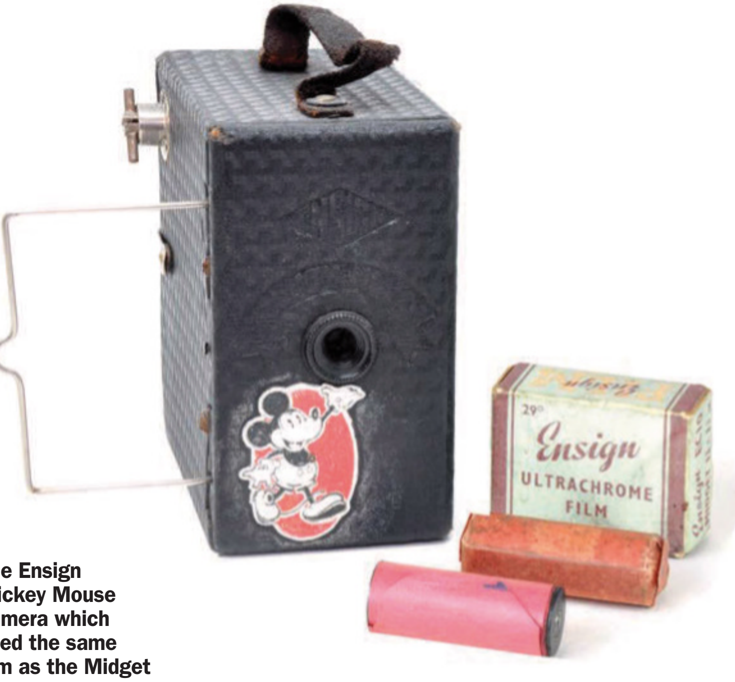
UNIVERSAL No.00 FILM ROLL
Univex
ULTRACHROME
No.00 Film Roll 6 Exp.



Univex A with a roll of Universal No.00 film



The full range of Ensign Midget cameras with boxes, cases, instruction book and E10 film



The Ensign Mickey Mouse camera which used the same film as the Midget

England: E10 film

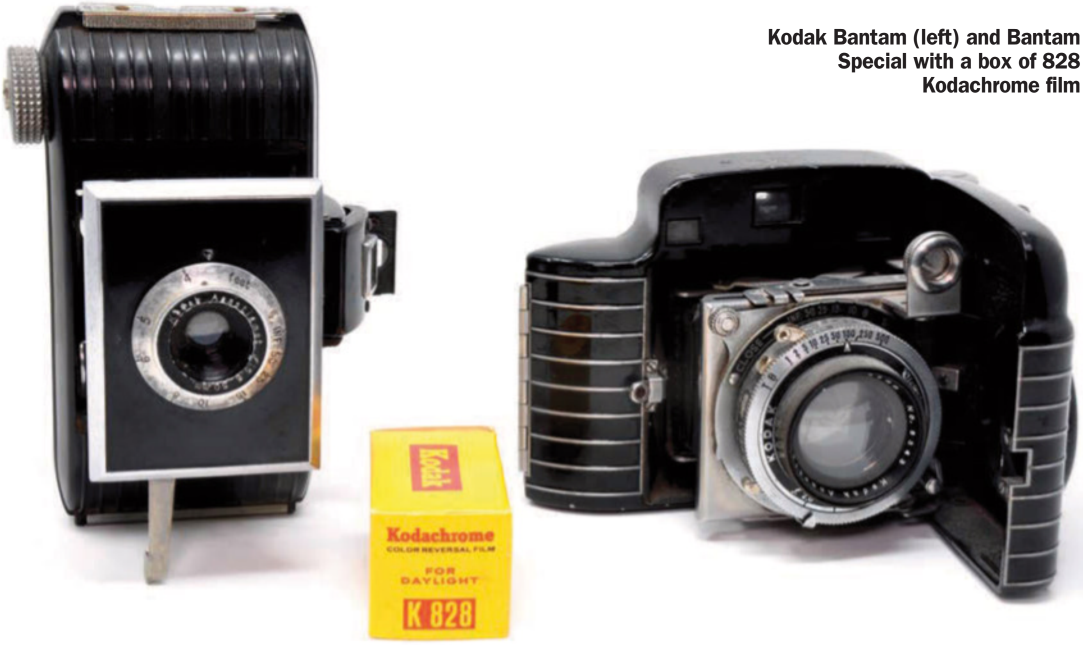
In 1934 and 1935 the Houghton company introduced two new cameras: the Ensign Midget and the Ensign Mickey Mouse camera. Although very different in style, each took the same E10 film, which was 35mm wide and wound onto spools with backing paper to shoot six 30x40mm pictures.

There were five cameras in the Midget range, each of which folded to 8x4x1.5cm with a lens panel that extended on four struts. A wire frame finder folded up from the front and a waist-level optical viewfinder folded out on an arm from behind the lens panel. Top of the range was the Model 55 with a focusing Ensar f/6.3 lens and a three-speed shutter offering 1/25-1/100sec. The Model 33 was similar, but with a fixed-focus lens and apertures designated only as 'small' and 'large'. The Model 22 was launched with a redesigned front plate and viewfinder plus fixed-focus lens, fixed aperture and single shutter speed. In 1936 rippled silver versions of the Model 33 and Model 55 were introduced to commemorate the Silver Jubilee of King George V and Queen Mary.

The Ensign Mickey Mouse Camera was a small box camera with a simple meniscus fixed-focus lens, a fixed aperture and a shutter offering only 'T' and 'I' settings for 'time' and 'instantaneous'. The front carried the Ensign name and Mickey Mouse embossed into the leatherette, with a red and silver decal below the lens that depicted Mickey.

America: 828 film

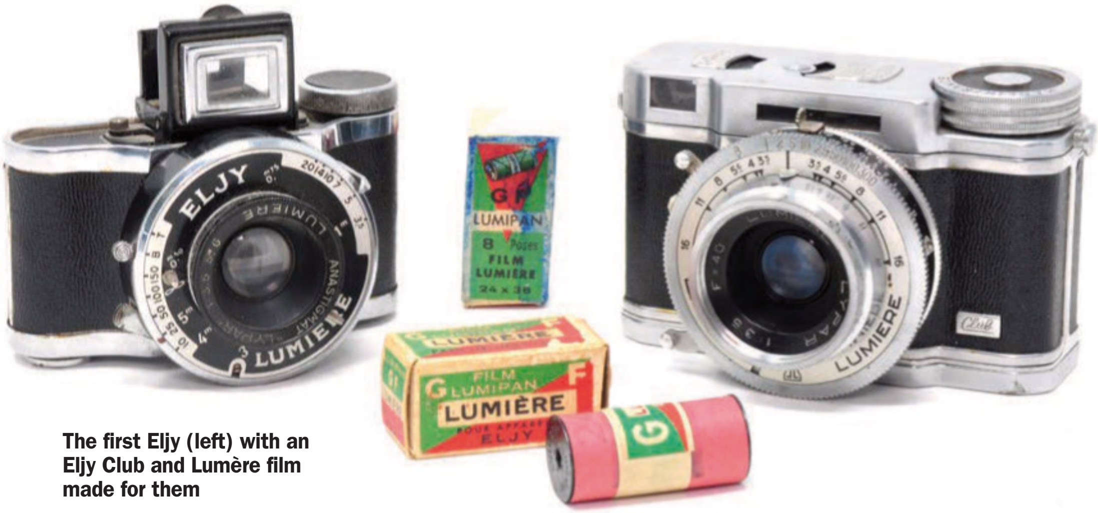
In 1935 Kodak jumped on the miniature roll film bandwagon with the introduction of 828 roll film, 35mm wide with an image size of 28x40mm. The 828 size was introduced with the first Kodak Bantam, which was basically a snapshot camera, but reached a peak in the 1936 Bantam Special, a well-specified masterpiece of art deco design. This folded into a clam-shape metal case, from which it unfolded to reveal a 45mm f/2 Anastigmat Ektar lens that focused down to 3ft, coupled rangefinder and shutter speeds running 1-1/500sec.



Kodak Bantam (left) and Bantam Special with a box of 828 Kodachrome film

France: Eljy film

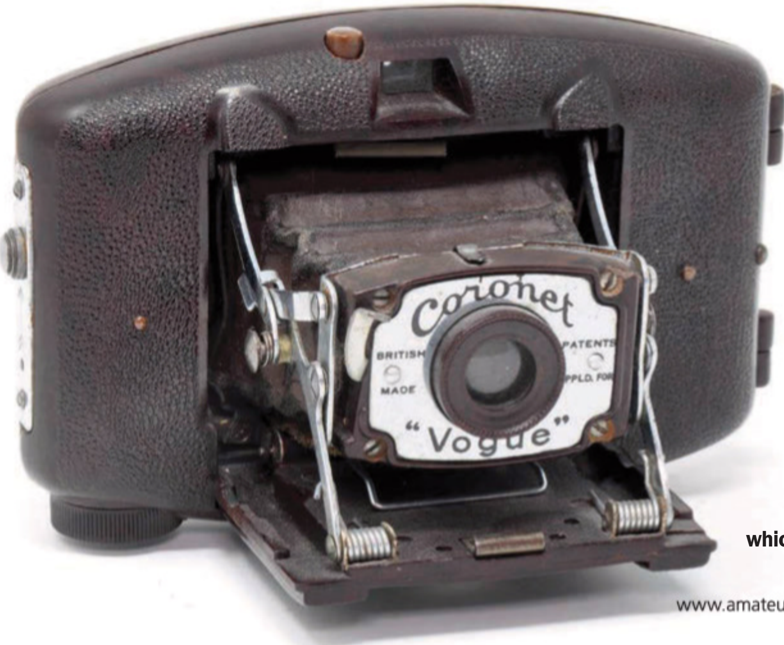
Made in 1937 by the Lumière company, the first Eljy camera was introduced together with its own miniature roll film. Although the camera measured only 7.5x4.5x4cm, it was well specified with shutter speeds of 1/10-1/150sec, an f/3.5 lens and focusing from 75cm to infinity. The film was actually smaller than 35mm with a width of only 30mm, despite which it turned out eight 24x36mm images to a roll to match the traditional Leica size. In 1951 the same film was used in an upgraded and much sleeker version of the camera called the Eljy Club.



The first Eljy (left) with an Eljy Club and Lumère film made for them

England: Vogue V-35 film

Coronet was well known for making box cameras, simple Bakelite models and a few folding cameras. But occasionally, the company did something completely different, as in the Vogue, launched in 1937. The camera was made of brown Bakelite in a horizontal style with drop-down bed and self-erecting lens panel fronting brown bellows. Shutter speed, aperture and lens focus were all fixed. Check out the camera on the internet and it often states that the Vogue took 828 film. It didn't. The spools for 828 were very slightly too large and the fittings top and bottom of the spools were not compatible with the camera. The camera's specially-made V-35 film produced 30x50mm images.

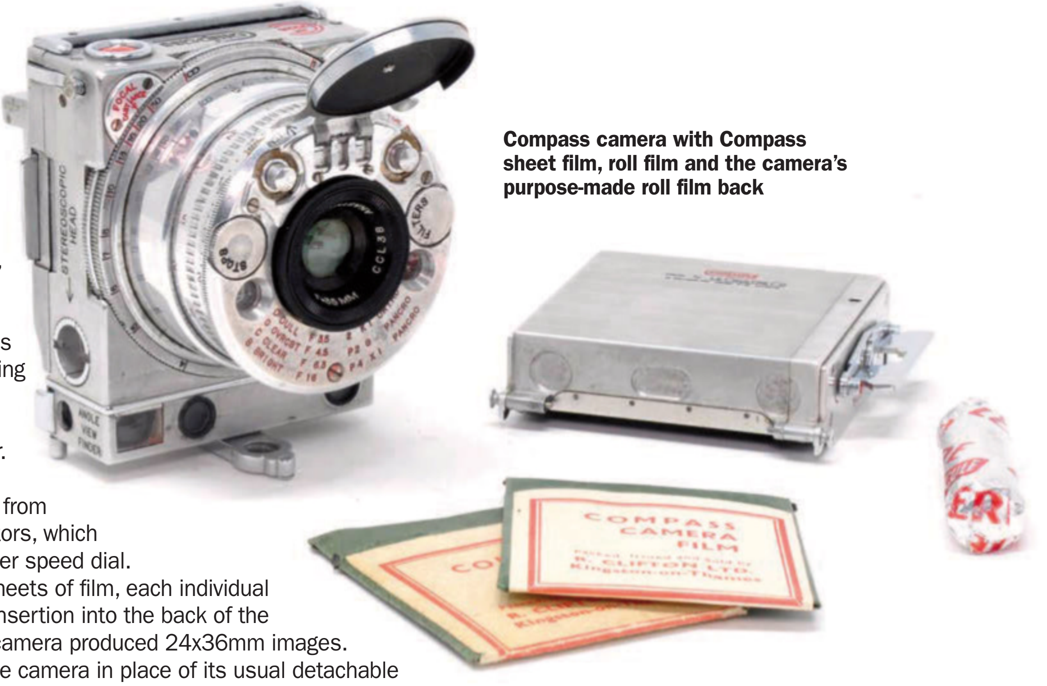


Coronet Vogue, which took V-35 film

England: Compass film

The Compass was one of the most unusual and complicated miniature cameras ever made. Introduced in 1937, it was designed by English entrepreneur Noel Pemberton-Billing and built by a Swiss watch manufacturer called Le Coultre. The camera measured only 6.5x2.5x5.5cm, but into those trim dimensions, it packed three built-in filters, a collapsible lens hood, spirit level, rangefinder, special heads for panoramic and stereo photography, an Anastigmat 35mm f/3.5 focusing lens, shutter speeds from 4½-1/500sec, a ground-glass focusing screen under a hood on the back, right-angle viewfinder, depth of field scale and an internal extinction-type exposure meter. Exposure was measured and set by a complicated system of numbers deduced from the meter, aperture settings and filter factors, which were added together and set on the shutter speed dial.

The Compass took pictures on single sheets of film, each individual sheet packed into a light-tight sleeve for insertion into the back of the camera. On this, one shot at a time, the camera produced 24x36mm images. A specially-made roll film back, fitted to the camera in place of its usual detachable back, took Compass miniature roll film on which it produced a similar size image. A second film back, made by an independent company called Cubitt, was also available to take 828 size film.



Compass camera with Compass sheet film, roll film and the camera's purpose-made roll film back

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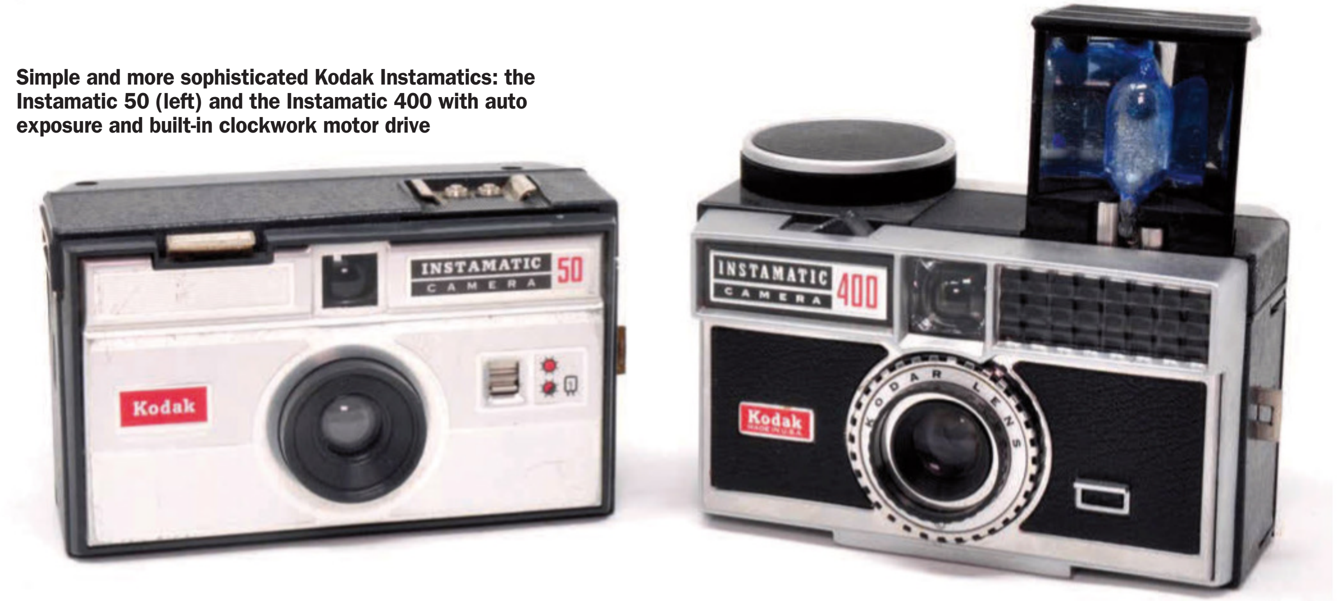
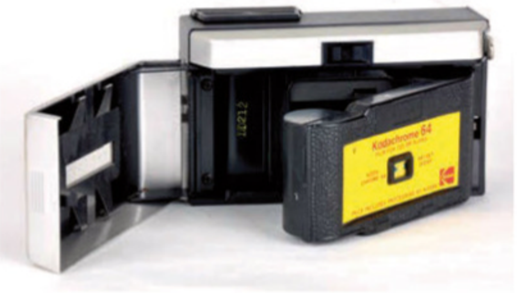
Simple and more sophisticated Kodak Instamatics: the Instamatic 50 (left) and the Instamatic 400 with auto exposure and built-in clockwork motor drive



America (and world-wide): 126 cartridge film

Although some manufacturers had tried cartridge loading before, the idea never caught on with any lasting success until 1963 when Kodak introduced the Instamatic series. Suddenly, film loading – the bane of photography for many snapshot photographers – was solved with the introduction of the 126 size Kodapak cartridge, used in Kodak's Instamatic cameras. Inside the plastic cartridge was paper-backed 35mm wide film with one registration sprocket hole per frame. The black backing paper on which the film type and exposure numbers were printed was viewed through a rectangular slot in the camera back, and the image size was 28x28mm.

The Kodak Instamatic range was vast, as was the plethora of cameras built first by Kodak and subsequently by other major manufacturers to accept the new film size. It's probable that more 126 size cartridge films were produced than all the other 35mm-type roll films put together.



How the Kodapak cartridge was loaded into a Kodak Instamatic

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Trees taken with the ultra-wideangle camera
Pixel 10 Pro, 12mm, 1/1000sec at f/1.7, ISO 47

Google Pixel 10 Pro

The Pixel 10 Pro improves on the 9 Pro, but does it do enough to impress? **Joshua Waller** reviews Google's new flagship camera phone

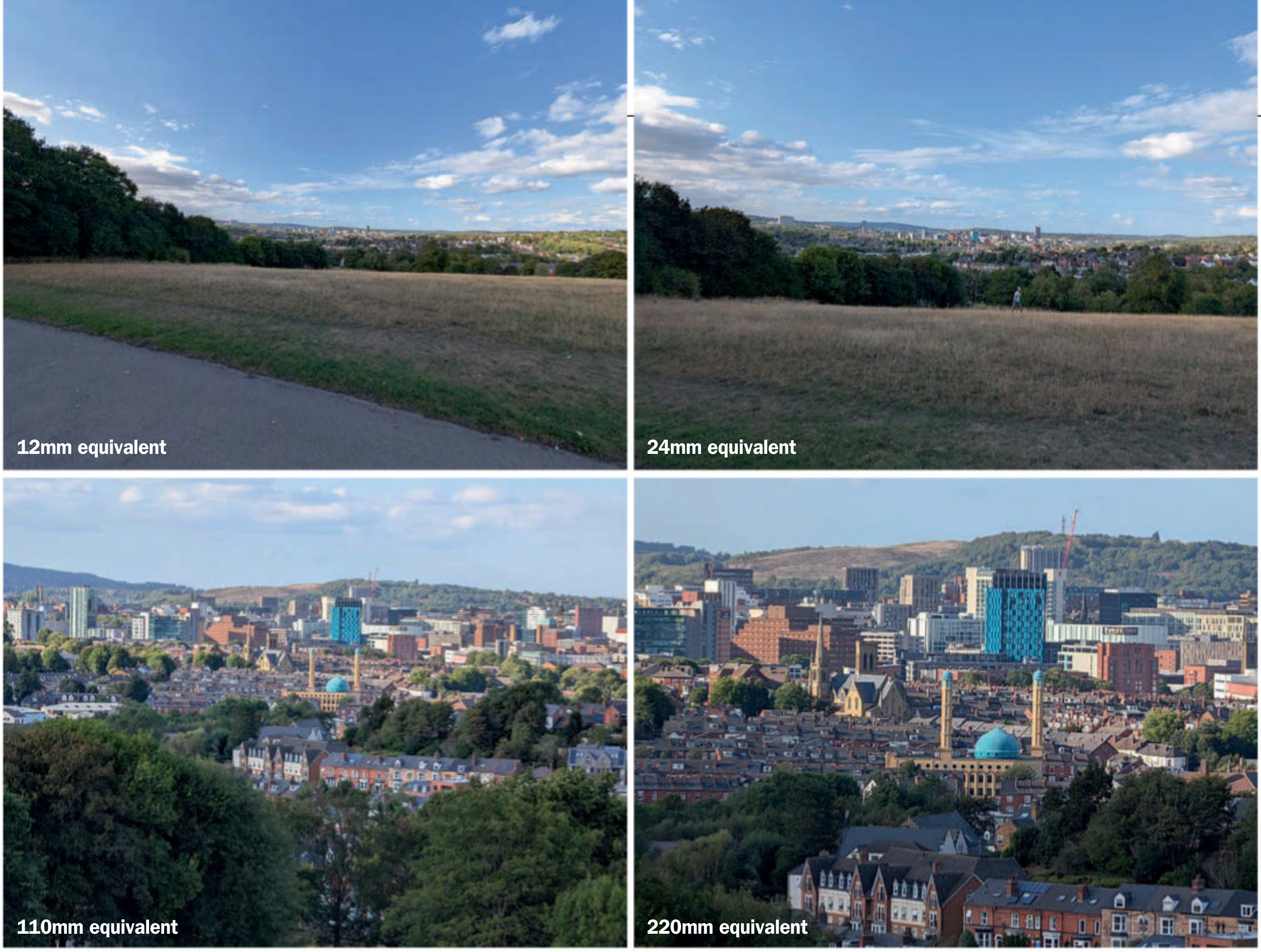
Another year, another new Pixel phone. This time, the Pixel 10 Pro range is looking better than ever. The 10 Pro and 10 Pro XL both offer the exact same triple-camera camera setup, but with different screen sizes of 6.3in and 6.7in respectively. This means the choice between the two is down to what size phone you prefer. But how does the 10 Pro perform, and did Google fix the issues I had with the previous model?

Features

There's a triple camera setup on the rear of the phone, with an ultra-wide angle, wide-angle, and 5x telephoto cameras. The 1x lens offers 2x 'optical quality' zoom, whilst the 5x lens offers a 10x 'optical quality' zoom, as seen on the previous model. I was impressed by the results there, even finding it a match for a phone with a true 10x optical lens. The way this is presented in the camera app gives a seamless user experience,

At a glance

- 50MP wideangle camera, 24mm equivalent, f/1.68, 1/1.3in, OIS
- 48MP ultra-wide camera, 12mm equiv. f/1.7 with AF, 1/2.55in
- 48MP telephoto camera, 110mm equiv. f/2.8, 1/2.55in, OIS
- 42MP f/2.2 selfie camera with AF
- 6.3in, 1-120Hz screen, 3300nits peak brightness
- 4K video front/rear (8K via Video Boost upscaling)
- 4870mAh battery (30W charging, 15W wireless)
- IP68 dust and water-resistant
- 152.8x72x8.6mm, 207g


12mm equivalent

24mm equivalent

110mm equivalent

220mm equivalent

This comparison illustrates the fields of view provided by the three main lenses, plus the 10x 'optical quality' zoom

too, with 0.5x, 1x, 2x, 5x, and 10x options shown on-screen, almost as though you have five different cameras.

With 48-50MP sensors on the main cameras, it's worth noting that these output 12MP images on default settings owing to pixel binning. The 42MP selfie camera outputs 10.5MP images, again due to pixel binning.

The 'optical quality' zoom feature uses Google's hybrid Super Resolution zoom multi-shot technology, which Google has been offering for many years now. As long as you don't use too much zoom, then the results have been impressive. The 10 Pro and 10 Pro XL cameras now offer up to 100x zoom, using 'Pro Res Zoom', with AI helping improve the detail in the photo.

In addition to all the great AI and computational photography features found on last year's phone, you also get some new ones. These include a Camera Coach, designed to help you get better shots. Some of my favourite shooting modes that were also available on last year's phone include Action Pan, Long exposure, Add me, Portrait, Night sight and Panorama. A lot of these features, particularly the Long exposure mode and Night Sight, are impressive as they can be used hand-held without any need for a tripod.

Selfie using the portrait mode
Pixel 10 Pro, 1/50sec at f/2.2, ISO 77

Design and handling

Even though the phone is small for a flagship, its body is seriously thick. Whilst it's a similar thickness to the Samsung Galaxy S25 Ultra (at 8.5mm), when you add on the huge protruding camera bump, you have one seriously chunky phone, at roughly 1.1cm thick. I don't really understand why it's not thinner, especially as other brands are able to produce flagship phones that are thin. The Samsung Galaxy S25 looks minuscule in comparison.

A SIM card tray can be found at the top. In some regions this is missing, though, with US versions switching to eSim only. The stereo speakers are impressively loud for a smaller phone.

The 10 Pro gives you a 6.3in screen, and this has been updated slightly, with a brighter peak brightness this year (at 3300 nits, rather than 3000 nits on the 9 Pro). This is also one of the main differences between the 10 Pro and 10 Pro XL: screen size, battery size, and overall dimensions and weight. If you want the best possible camera system in a Pixel phone, you don't have to compromise when you choose a smaller phone.

Camera app

The camera app can seem both simpler, and at times more complex, than other phones. For example, if you're used to having a small number of shooting modes (with more hidden in another menu), then

Pink donuts
Pixel 10 Pro, 24mm equiv, 1/100sec at f/1.68, ISO 97

you may feel that the Pixel has too many modes. However, if you're used to there being more modes available (even when hidden) then you may find this camera app looks fairly basic at first glance.

Either way, I got used to the app quickly, with built-in explanations when you first use a feature, and more settings available when needed. The toggle between photo and video modes is a nice touch, and once in the video mode you can find all the different video shooting modes.

You can very quickly access the camera app, even when the phone is locked, by double-pressing the power button on the side of the phone.

It's all fairly standard stuff, with the photo mode offering Action Pan, Long Exposure, Add Me, Portrait, Photo, Night Sight and Panorama. Night Sight will automatically activate in most modes as needed, when a dark enough scene is detected.

Video mode offers Pan, Blur, standard video mode, Night Sight, Slow Motion, and Time Lapse. Additional options for video include a speed enhancement option, audio zoom, and video format options. If you do want a flat video mode, switching on Video Boost will enable this (but with other limitations and issues which I'll cover later).

When you do go looking for advanced photo options you might find some of this fairly limited, with only two aspect ratio options available (16:9 and 4:3, where is 1:1 etc?). However, there are options for shooting at 50MP, shooting Raw, and setting manual settings including the shutter speed and ISO etc.

There are a number of AI editing features included in playback, with many available without an internet connection. There are also tools that require an internet connection to work, and this gives you some of the more advanced features, including generative fill, etc.

Performance

In good lighting, the Pixel 10 Pro is capable of taking some extremely pleasing-looking images, with great colour reproduction without being too saturated. There are times when the auto white balance can be a little too cold, but this can be adjusted when needed.

The cameras give consistent results, whether you use the ultra-wide, the wide, or the telephoto, and the 2x and 10x options also give impressive results. The 5x telephoto camera is a periscope design, but one that isn't optimised for macro or close-up photography. This is unfortunate as I've seen extremely impressive results from other brands that do offer this.

Using the zoom, once you get to a certain level of zoom, Pro Res Zoom steps in and uses generative AI tools to add detail to the image. This can work really well at times for some subjects, but look artificial at other times.

Close-ups can be taken with the main camera, or you can use the ultra-wideangle camera thanks to it having autofocus. Results are good enough, but don't match the best flagship phones from some other brands.

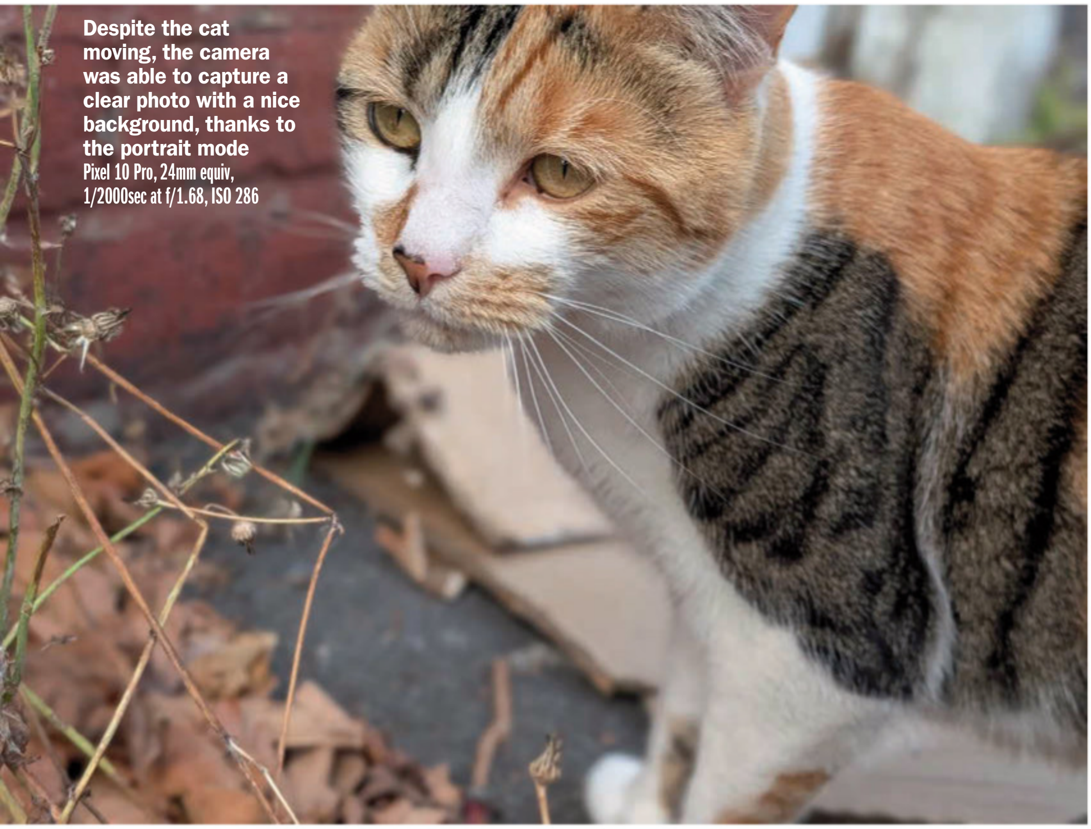
Night photography remains a major strength in this phone, and the mode will automatically activate when lighting levels are low. It can be used with any camera, whether that's the ultra-wide, wideangle or telephoto camera. Results are quite impressive, although images can look soft when viewed at full size. Results will vary depending on a number of factors, with worse results in darker conditions, as expected.

Put it on a solid surface such as a wall, a beanbag, or a tripod with phone adapter, and the astrophotography features become incredibly impressive, offering exposures in the order of minutes rather than seconds.

For portraits, 1x and 2x options are available, but not 5x. In comparison, Samsung phones give you 1x, 2x, and 3x options depending on the model, with a 5x option on the S24/S25 Ultra. The lens is there, why not give the option to use it?

The selfie camera gives good results, with the portrait mode giving a pleasingly blurred background.

The phone gives pleasing colour reproduction
Pixel 10 Pro, 24mm equiv, 1/400sec at f/1.68, ISO 18



Despite the cat moving, the camera was able to capture a clear photo with a nice background, thanks to the portrait mode
Pixel 10 Pro, 24mm equiv, 1/2000sec at f/1.68, ISO 286

Video Boost is literally the worst thing I've ever used. I hate it with a passion. What was Google thinking when it created this awful system? If you need 8K video, the way it's implemented on Pixel phones has got to be the worst possible approach.

If you want 8K video, here's the process: switch on Video Boost, record 4K video, make sure your video is backed up to the cloud (you have to sign in, to enable this), wait until Google processes your video, and then *wait* for an 8K video file to download to your phone. You *must* have enough space on your Google account (don't worry though, you can pay Google more money to upgrade it). I'm still waiting for the on-phone processing promised when the 9 Pro was announced last year.

It's almost as though this feature was simply made to sell you more Google storage. Accidentally leave Video Boost switched on and you get a Full HD video on your phone (processed with stabilisation), along with a 4K video that is unprocessed and lacking stabilisation.

Outside of this issue, though, video that's recorded using the phone looks good and the stabilisation does a good job of keeping it steady.

Value for money

The Pixel 10 Pro offers a lot of cameras for the price; however, the inclusion of 128GB storage, rather than a larger amount, is disappointing. If you regularly record 4K video, then this is likely to run out fast.

Compared to the Pixel 9 Pro, there's slightly improved battery life, slightly improved screen, and better speakers, as well as Bluetooth v6.0, and it's slightly heavier. If you already have the 9 Pro, there's little reason to upgrade to this model. Also, if you want to save money, then the 9 Pro is available for less if you shop around.

Alternatives include the Samsung Galaxy S25 that's considerably cheaper, and the iPhone 16 Pro which is priced at the same level as the Pixel 10 Pro. What you'll notice here is that Android phones are normally priced lower than iPhones, but Google thinks this shouldn't apply to them. I would disagree, and think Google should offer more storage, or a lower price point.

Data file

Main camera 50MP, 24mm equivalent, f/1.68, OIS
Ultra wideangle camera 48MP, 12mm equivalent, f/1.7, with AF
Telephoto camera 48MP, 110mm equivalent, f/2.8, OIS
Selfie camera 42MP, f/2.2, AF
Video 4K 60fps (front/rear)
Screen 6.8in, 1-120Hz refresh, 2000/3000nits, Gorilla Glass
Battery 4870mAh
Processor Google Tensor G4, 16GB RAM
OS Android 14, 7 years of updates
Dimensions 152.8mm (H) x 72mm(W) x 8.6mm (D)
Weight 207g

For and against

- ✚ Excellent camera setup with effectively 5 rear cameras
- ✚ Lovely colours produced in images
- ✚ Really useful shooting features
- ━ Only 128GB on base model
- ━ Video Boost for 8K video is so bad I never want to use it
- ━ Seriously chunky with camera bump

Verdict

GOOGLE'S Pixel phones have always been about making advanced photography features accessible whether you've got photography skills or not, and the Pixel 10 Pro continues with this tradition. The new Camera Coach is even more beginner-friendly, and it's similar (but different) to Samsung's 'Shot suggestion' feature. The good news here is that you don't have to use it if you don't want to.

However, the same issues I had with the 9 Pro and 9 Pro XL still apply to the new 10 Pro. Namely, macro performance doesn't match the competition, and 8K video is only offered as an AI cloud-based feature, where you have to wait for your video to be processed before you can access the 8K footage. Until then, you only get access to Full HD processed, or 4K unprocessed footage. This can be extremely frustrating if you accidentally leave 'Video Boost' switched on. Why not offer real 8K video recording like everyone else?

Ignoring these issues, and the paltry 128GB storage, the Pixel 10 Pro is a lovely phone. But it feels like poor value for money. Other brands offer 8K video, cheaper prices, and more storage, and if you go outside the mainstream brands, you'll also find better macro performance. When the price drops, it'll be worth buying, but otherwise I'm sure you'll be just as happy with the previous model.

Like the 9 Pro and 9 Pro XL before it, the 10 Pro does an impressive job of delivering great results from all the cameras, plus 2x and 10x images, which makes it feel like you've got five cameras on the back of the phone, rather than three. The 10 Pro gives you images that are genuinely pleasing.

Amateur Photographer
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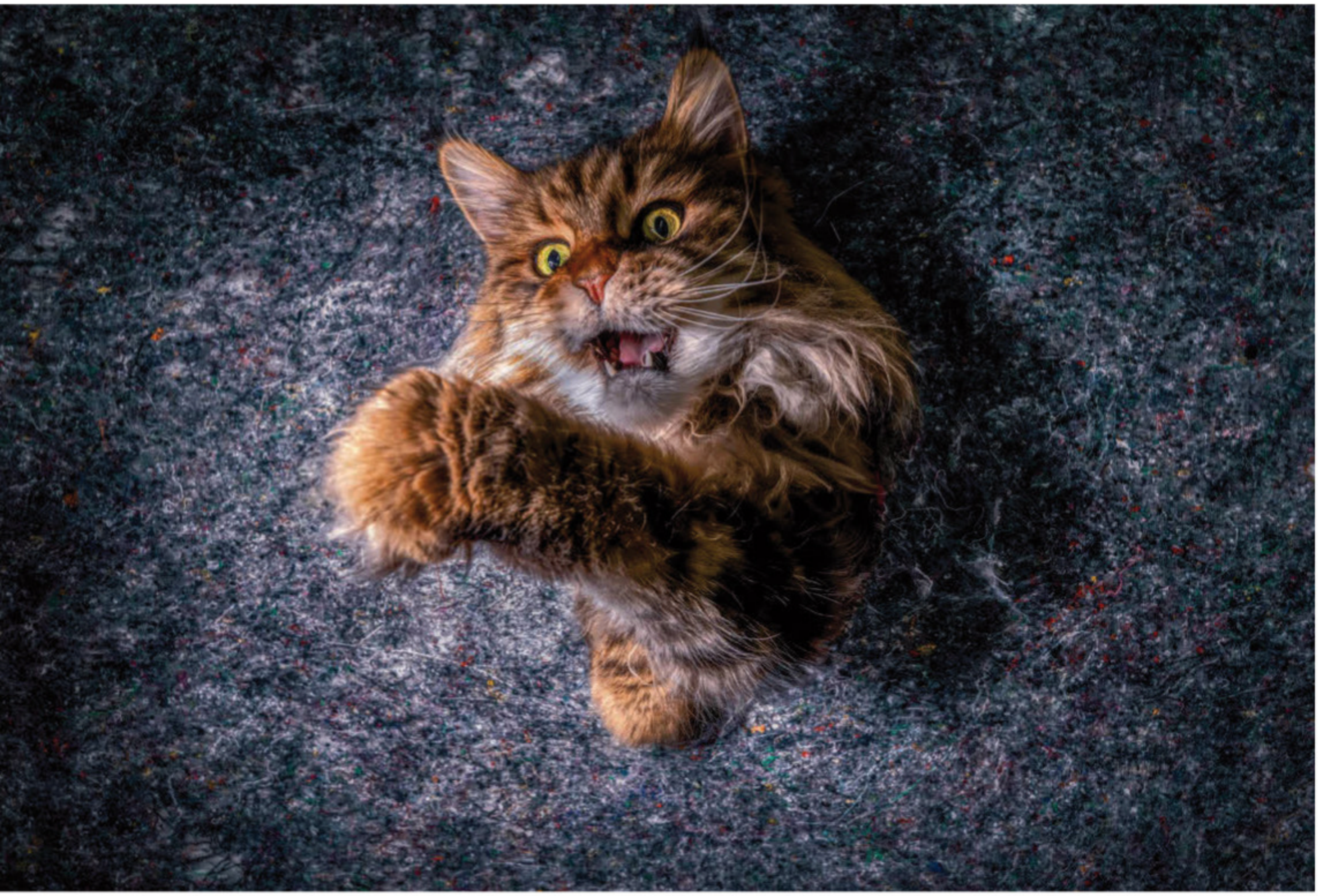
APOY Inspiration

If you're planning to enter our **Animal Kingdom** round, which launches next week, take these tips from three of last year's top ten photographers



Sara Jazbar, Italy

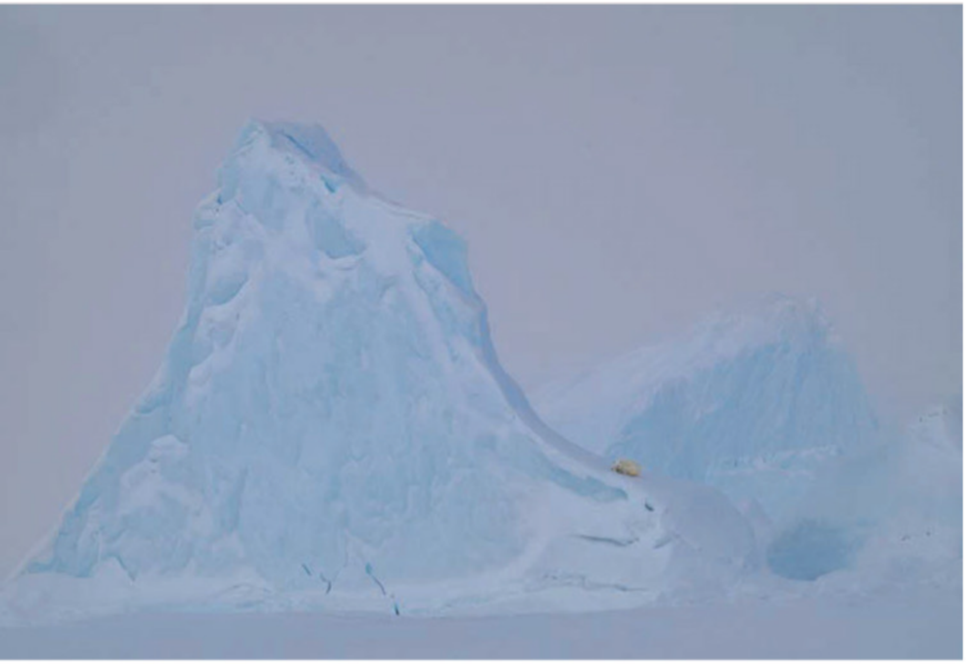
Nikon Z8, 14-24mm at 17mm, 1/250sec at f/5, ISO 2000

Sara came fifth with her characterful cat portrait, demonstrating that even domestic animals make great photographs when you approach it with creativity. The judges said: 'This is a technically brilliant interpretation of the cat-through-the-hole trope, but in crediting the photographer let's not forget the contribution of the cat, who delivered a perfect expression at just the right moment – which, of course, Sara had to use her skills and reactions to capture!'

Sara says: 'To create this playful portrait of my cat, I wanted to experiment with perspective and capture an unusual point of view. I built a simple setup at home using a styrofoam panel, placed vertically. I cut a circular opening in the middle, then covered it with a textile sheet normally used to protect floors while painting. After making a hole in the fabric as well, I positioned the panel so that my cat could interact with it. The material added both texture and a neutral background, while concealing the structure and leaving the focus entirely on the cat. To spark her curiosity, I dangled a shoelace in front of the hole. She quickly became intrigued, pawing and playing around it. Her spontaneous reactions created the vivid expressions I was hoping to capture.

'Since the indoor lighting was insufficient, I relied on an off-camera speedlight to bring out the details and balance the shadows. I shot with a Nikon Z8 at 1/250sec, which allowed me to freeze the action while keeping the image sharp and well lit. The result is a dynamic and humorous (I hope!) portrait that blends technical preparation with feline unpredictability.

'For me, it shows how a little bit of improvisation and play (and some good luck too) can transform a simple setup into a photograph that's full of life and character.'



Gillian Evans, Surrey

Nikon Z8, 100-400mm at 100mm, 1/2000sec at f/10, ISO 280

Gillian came fourth in last year's round with her subtle and beautifully composed landscape-wildlife hybrid. Guest judge Ben Hall said: 'The subtlety in the colours, light and tones creates an ethereal quality, and the vastness of the scene coupled with the diminutive size of the polar bear conjures feelings of solitude and isolation.'

Gillian says: 'Photographing in -35°C in the Canadian Arctic is beyond challenging. Not just for you, but for your equipment! You need to be able to photograph wearing multiple layers as any exposed skin might be subject to frostbite. Your hands are numb, despite hand warmers, merino liners and down mittens. It is hard to even find the shutter release on the camera. A camera that can perform in these extreme conditions is vital.

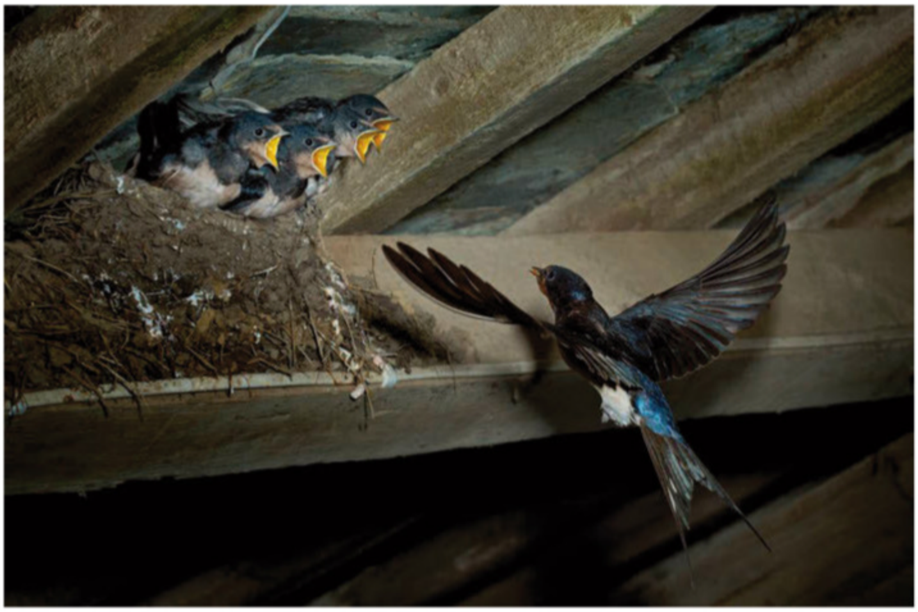
'This was our second morning camping on the frozen sea around Baffin Island, courtesy of Artic Kingdom Expeditions with professional photographer Paul Goldstein.

'The male polar bear that we had spotted the day before had moved down from the peaks of the iceberg to sleep on a ledge closer to the sea ice. It was important to me to convey the vastness of this beautiful snow-dusted blue iceberg with the polar bear resting on the curve. I was simultaneously using a Nikon Z 600mm F4 lens with my Nikon Z9 for portraits set up on a tripod in the snow. But for this 'animal in the landscape' image, I used my Z8 with the Nikon S 100-400mm at 100mm. Having a bag (Vanguard Alta Sky 66) large enough to hold both cameras with lenses attached was key so that I could change cameras without changing lenses. No way was I going to be able to change lenses in the field. It was an unforgettable moment out on the ice.'

Chris Robbins, Cornwall

Canon EOS 5D Mark III, 100mm Macro, 1/200sec at f/13, ISO 320

Chris came eighth in 2024, his action shot of young swallows catching the judges' attention for its dynamism. The judges said: 'To see a moment as special as this captured so effectively is rare indeed. Chris's perseverance in capturing this scene has paid off handsomely, and as a result we are treated to an outstanding image of this lovely bird returning to the hungry occupants of the nest.'



Chris says: 'This was not an easy shot to take; it took a lot of planning and persistence. Some people might think that it was taken remotely but no, it wasn't. It was in my log shed and the nest was high up near the apex of the roof.

'I set it up in stages over several days so as not to disturb the birds. First I strapped a dummy camera on one of the beams further away than where I wanted to shoot and a flash even further away. I climbed up into the apex at the other end of the shed and used a 20ft cable release and squeezed the button as the swallow entered the barn. They took no notice so each day over about a week I would move the kit a bit closer until it was close enough to give me the exposure that I needed to get the shot.

'In the end I used two speedlight flashes that were set at low power to give a speed of around 30,000th of a second to freeze the action.'

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LETTER OF THE WEEK

A trip to the John

I write in response to the rather negative views of John Bridges in your October Premium Edition (great issue, by the way). My latest camera offers stills with decent video capture. As for menus, the options are an Aladdin's cave… there's 200fps, photo-stacking, choice of focus point with tracking, choice of metering type, plus bracketing and hi-res mode (100MP). Or I can change the dial to Auto and shoot away, expecting that most of the images will be perfectly exposed. What's not to like?

John complains of makers wasting money developing video, yet he wants the added complexity and sophistication of mechanisms to shunt mirrors out of the way. He's also going to stock up on second-hand DSLRs, and yes, they are cheap enough. So, stop moaning John. Meanwhile my Panasonic GH2 from 2010 is still going strong. Photography has never been cheaper. The choice is amazing. We should be rejoicing!

Derek Smith

Reader Derek's GH2 is 15 years old and still going strong

John is our regular curmudgeon, so you can't expect him to be *too* positive about anything! Seriously, we are glad you are still getting a lot from your vintage Panasonic GH2, and as you say, there is a huge choice of well priced and well-specced DSLR cameras for people who don't want the latest mirrorless tech or video features.

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Purists' pulpit

I agree with Ian Cathro (*Inbox*, 9 September). To me, an image should 100% reflect what was seen with a single press of the shutter button, or at most, several for double exposures. Manipulation should be restricted to rotating, straightening a horizon, or enhancing colours. Nothing should be added if it was not present at the time, and nothing removed. Remove distractions such as leaves before taking the shot, for example. And comments from organiser Isobel Lindsay and the like, trying to justify 'creative' images, are nonsense. Be creative by all means, but enter those images in a 'creative' section and have a 'pure image recording' section for we 'picky' purists. **John D Ryan**

As we've said many times in AP, images have been creatively manipulated since the dawn of photography – so this 'reality vs creativity' argument is nothing new and pre-dates Photoshop/AI by well over a century. Photography is and should be a broad church.

David Price's vertorama

Bow before the altar

I enjoyed the 'Altared Images' article that AP ran back in 2024. Since then, I have been trying my own versions. Sadly, I don't have an equally wide lens, so my 'vertorama' pictures are narrower.
David Price

Great images, David – definitely keep up your altar-native approaches to architectural photography!

Not in the picture

Have you or any of your readers had any dealing with Isobel Sinden on the E & E Picture Library? She has been holding 163 of my images since 1999, and I have never received any payments. I have requested the return of my images several times, only to be told that they are dealing with it. My last email to her was returned, unable to be delivered, I can only assume that it is no longer active.

Any help or advice would be greatly appreciated, from your team and readers. PS: Capturing Giants with Ted Lamb and Buried in Style were both interesting articles in AP 16 September – I'm looking forward to the next issue.
Roger Featherbe

The name doesn't ring any bells, but other readers might be able to help. We found a number for you so it is worth giving them a call – good luck and let us know how you get on.

THIS WEEK WE ASKED...

Autumn is here! What are you looking forward to photographing?

You said...

Hugh Maxwell Photography
One word sums it all up – colour! Reds, oranges, yellows and golds in the landscape.

Taylor Freeman
I've only just gotten into photography. So I have never shot in autumn. So I'm looking forward to it. Although I don't know what I will photograph.

Sue Holmes
Cloud Inversion would be perfect, otherwise deer rutting and toadstools.

Toyah @toyahann_
My best friend's wedding, and she's got me photographing parts of it, I'm so excited.

Philippa Huber Photography
Pets! Surrounded by golden leaves! I really can't wait!

Natalie E Hough-Benns Lrps
Mushrooms. It's all about the shrooms in Holme Fen. We are waiting for the mist.

Mark Cann
Sunrises at a more reasonable time of day.

Peter Baird
Mushrooms; love this time of year.

Patrick Nowotny
Changing leaves and animals.

Jason Gambone
Birds with less foliage on the trees.

Mike Prince
The woods. Always the woods.

snappyscott
The misty morning and colours.

Arik YS
Family photo sessions and fairs / festivals.

Gerry O Donnell
The night sky.

Deborah McPhail Photography @throughdebslens
More autumn colour.

Share your photos and comments with us on social!
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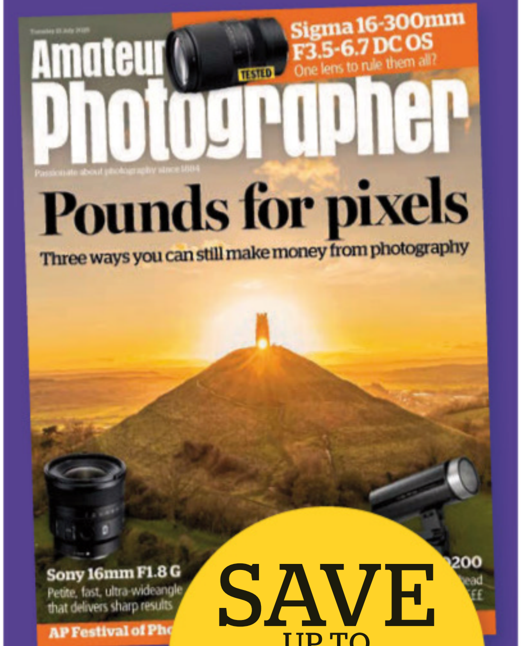
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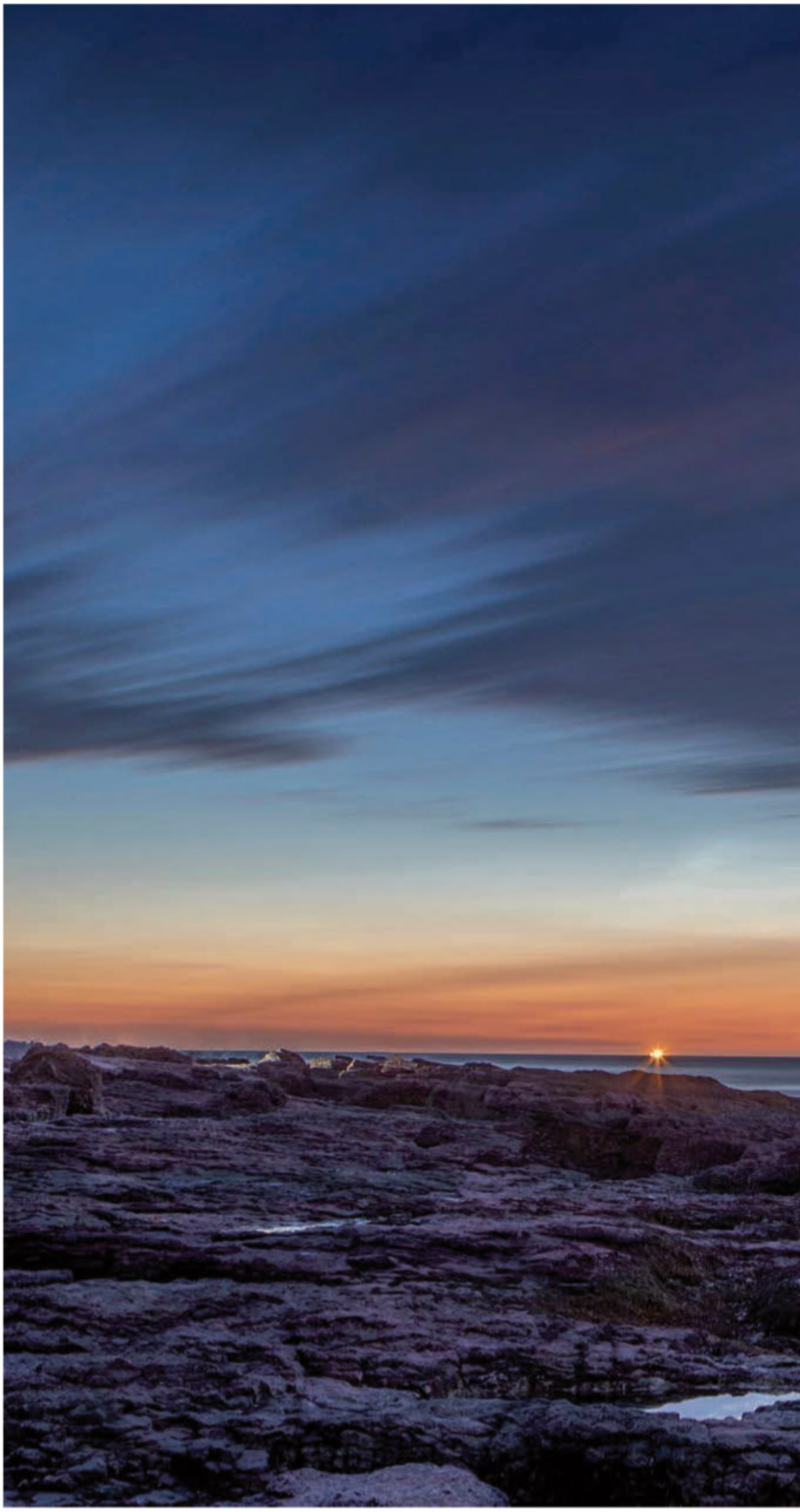
Sunset At Penmon Point Lighthouse by Sandip Singh

Canon EOS 5D Mark IV, Canon EF 24-70mm F2.8 at 28mm, 180.0s at f/5, ISO 100, 6 Stop ND Kase Filter

'A beautiful sunset at Penmon Point Lighthouse. I wanted to experiment with a long exposure, with the clouds moving swiftly across the lighthouse, it created the perfect moment for a dramatic seascape.'
Instagram: @sunnysohals
Website: fineartamerica.com/profiles/sohal-scapes



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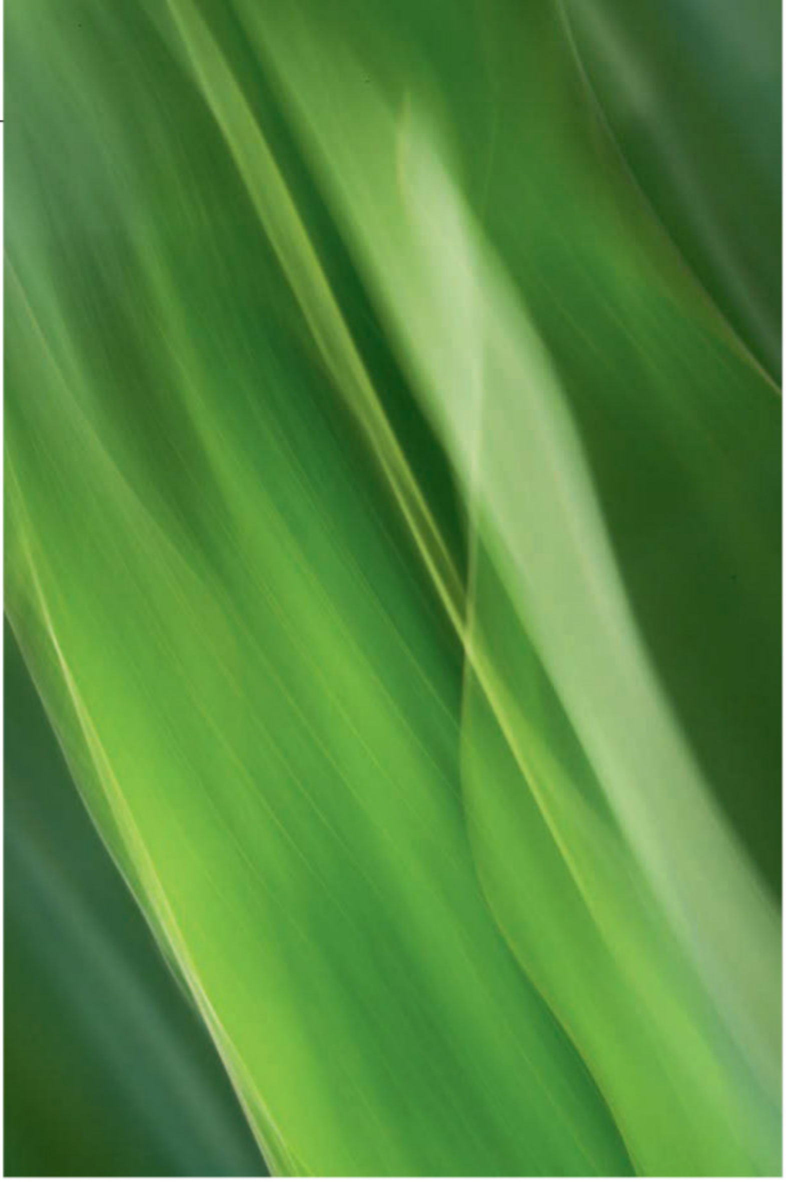
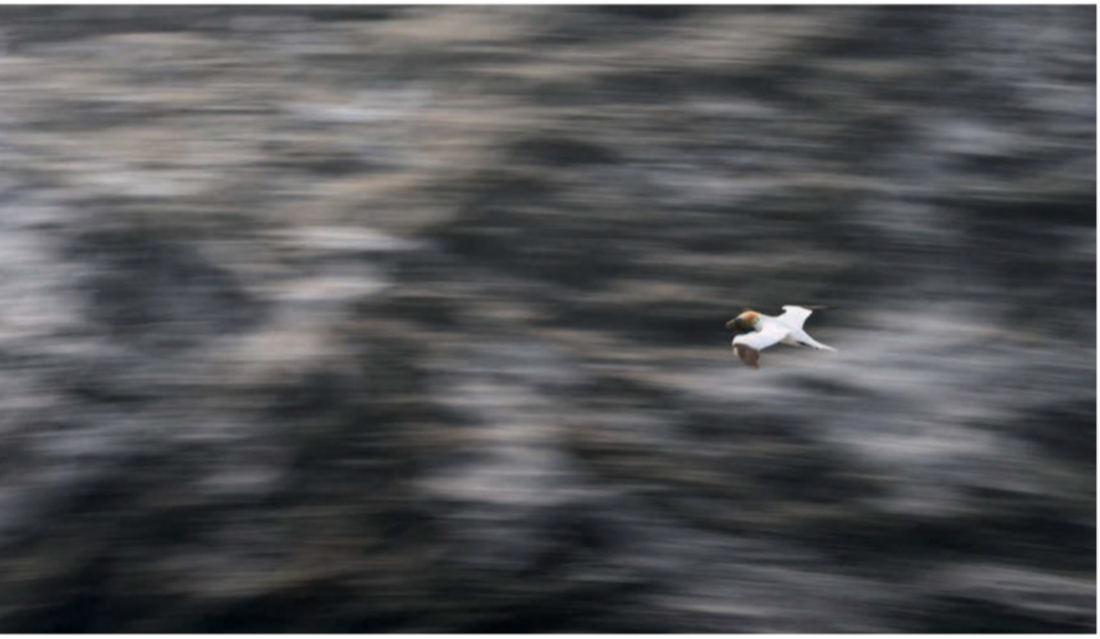


Maize ICM by Lorraine Byrom

Nikon Z7II, Nikkor Z 28-400mm f/4-8 VR, 0.5sec at f/40, ISO 64, 270mm

'I like to make impressionistic photos especially with flowers. This was made with maize using Intentional Camera Movement (ICM). I was trying a new lens. I didn't have my ND filters but because the light was low I managed to get a slow shutter speed.'
Instagram: @loz_and_lens

We also liked...



Wings Upon The Waves by Trevor Allsop

Nikon Z6III, Nikon 135mm F1.8 Z S Plena, 1/25sec, f/10, ISO 500

'On one of my regular trips to RSPB Bempton Cliffs this year, I was greeted by some seriously stormy conditions. I had two goals: backlit shots at sunset and panning with a slow shutter, if the conditions allowed. Thankfully, the light and the rough sea complemented each other to create this image that I am really happy with. A lot of trial and error, but perseverance paid off.'
Instagram: @normal_wildlife
Adobe portfolio: trevorallsopp.myportfolio.com/trevor-allsopp

Want to see your pictures here? Simply share them with our Instagram or Facebook communities using the hashtag **#appicoftheweek**. Or you can email your best shot to us at **ap.ed@kelsey.co.uk**. See page 3 for how to find us.

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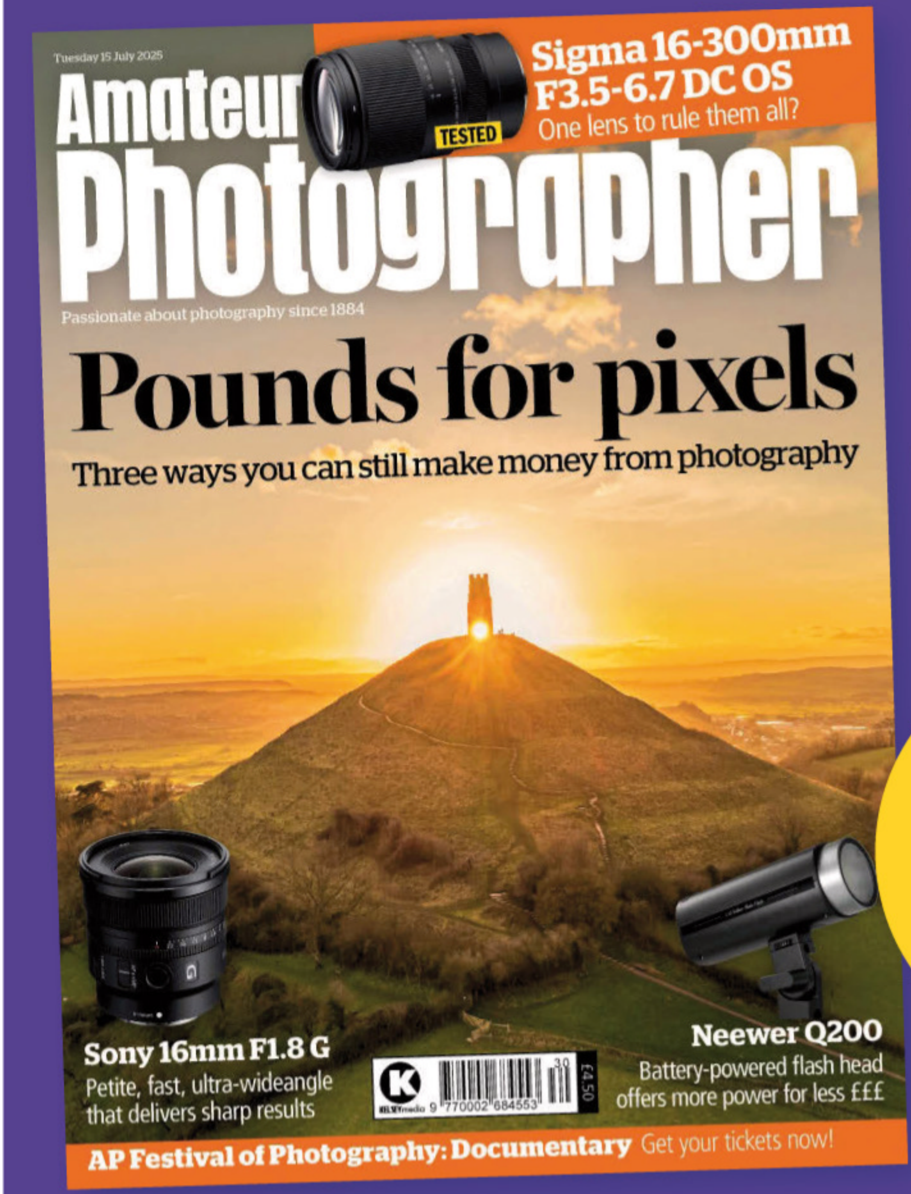

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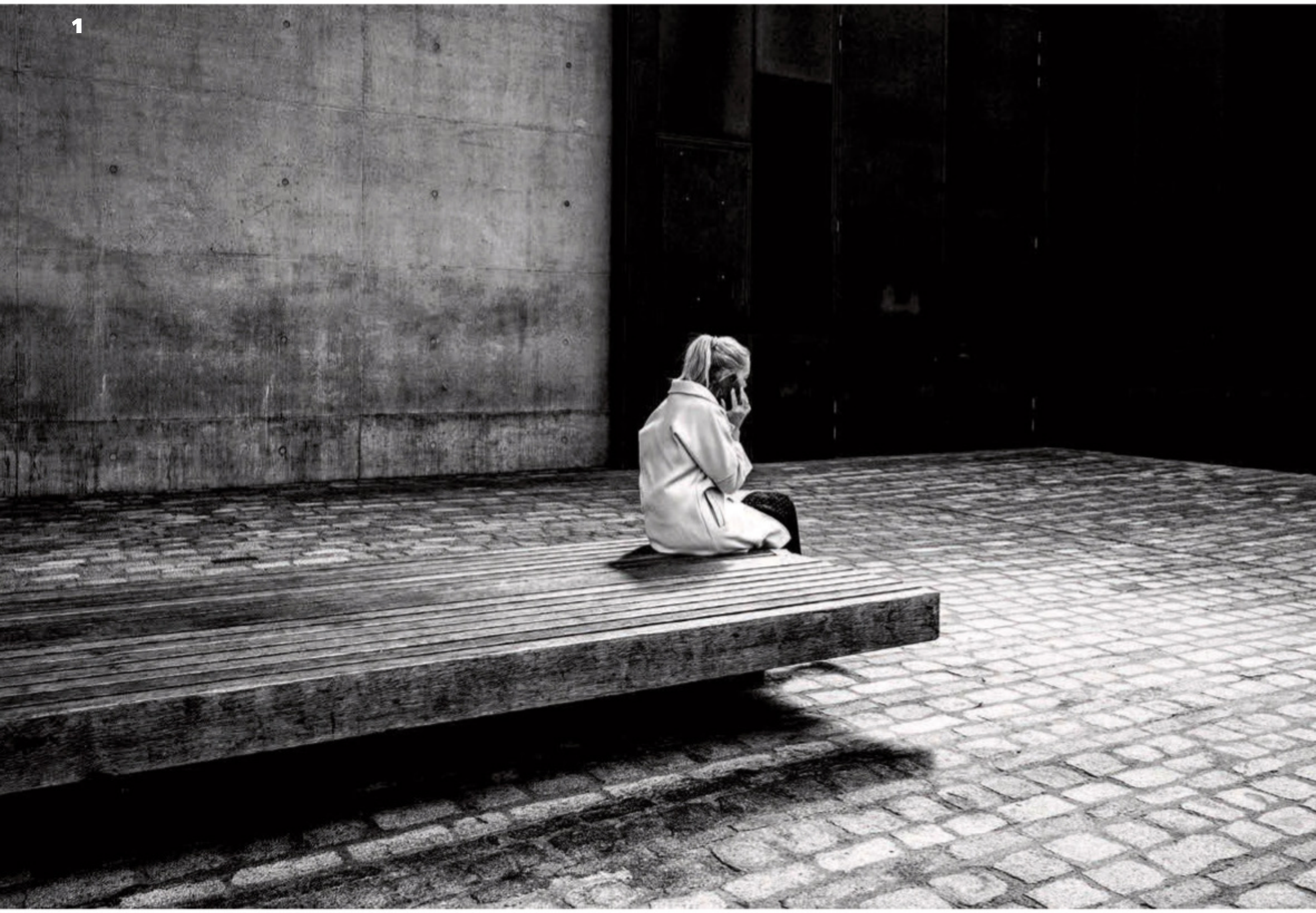
Reader Portfolio

Spotlight on readers' excellent images and how they captured them

1



Alone But On The Phone

1 I saw her on the bench, she looked alone but then I saw the inevitable phone.
Leica Q2, Shutter speed:250sec at f/11, ISO 1600

André Bogaert, London, UK

About André
I used to be a Club / Society member but not any more, too much rudeness and plagiarism. See more of my work at: photosofstrangers.com and streetmono.com

How did you get into photography?
My parents gave me a camera for my 11th birthday. It was rubbish but opened my eyes to taking photos.

What do you love about photography?
For me it's the hunt, looking to anticipate a moment that's about to happen and to press the button just at that moment to tell a little story in one image.

Favourite subjects
Street photography in black & white. Or as I like to call it, taking photos of strangers and always in black & white. To me colour photography is a facsimile, black & white is an interpretation. I see in black & white. I know some photographers who take great colour street images but I'm just not one of them.

How and where do you find inspiration?
For me it's simple, get out on the street. I live in London, which is one of the best cities for street photography. Walk up and down Oxford Street, for example, or stroll around Soho on a sunny afternoon, and it's never the same, there's always something to capture.

What was your first camera?
Some East German cheap thing, but it got me into photography.

Current kit
Leica Q3 and Ricoh GR III.

Favourite lens
28mm, ideally f/2.8 or faster.

Favourite accessory
My eyes.

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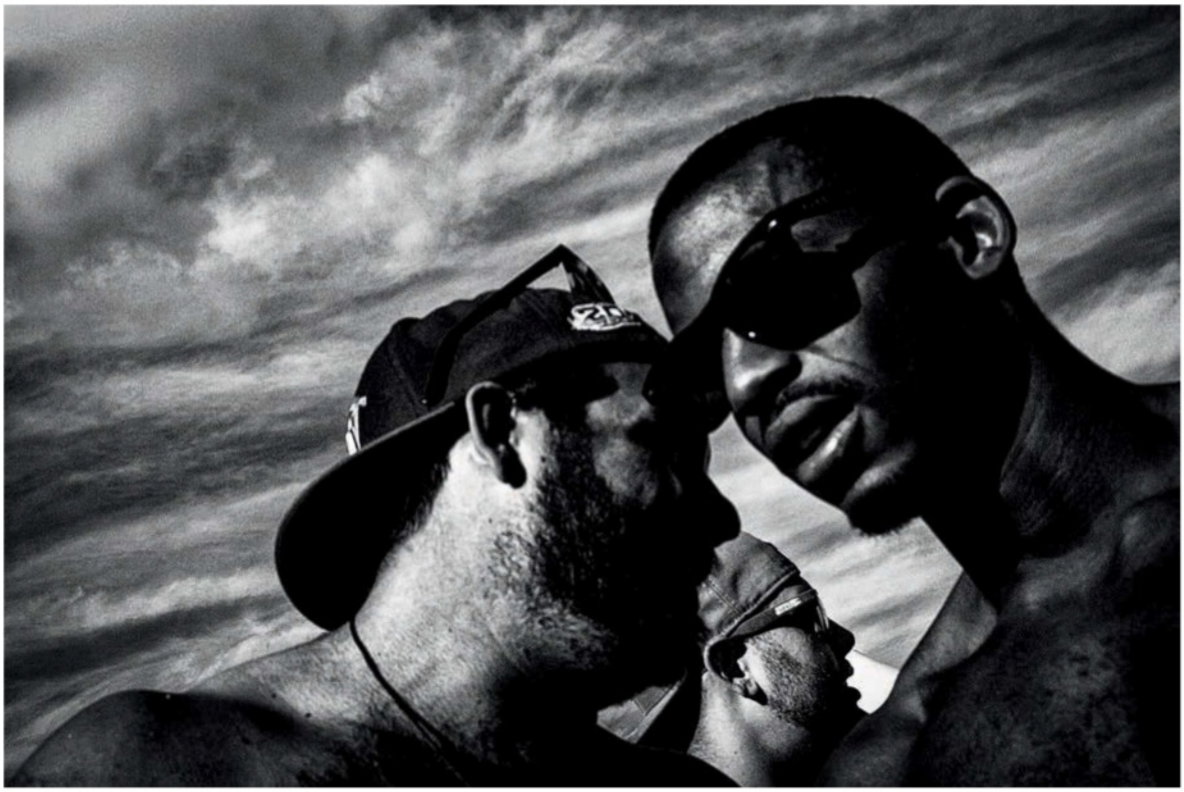
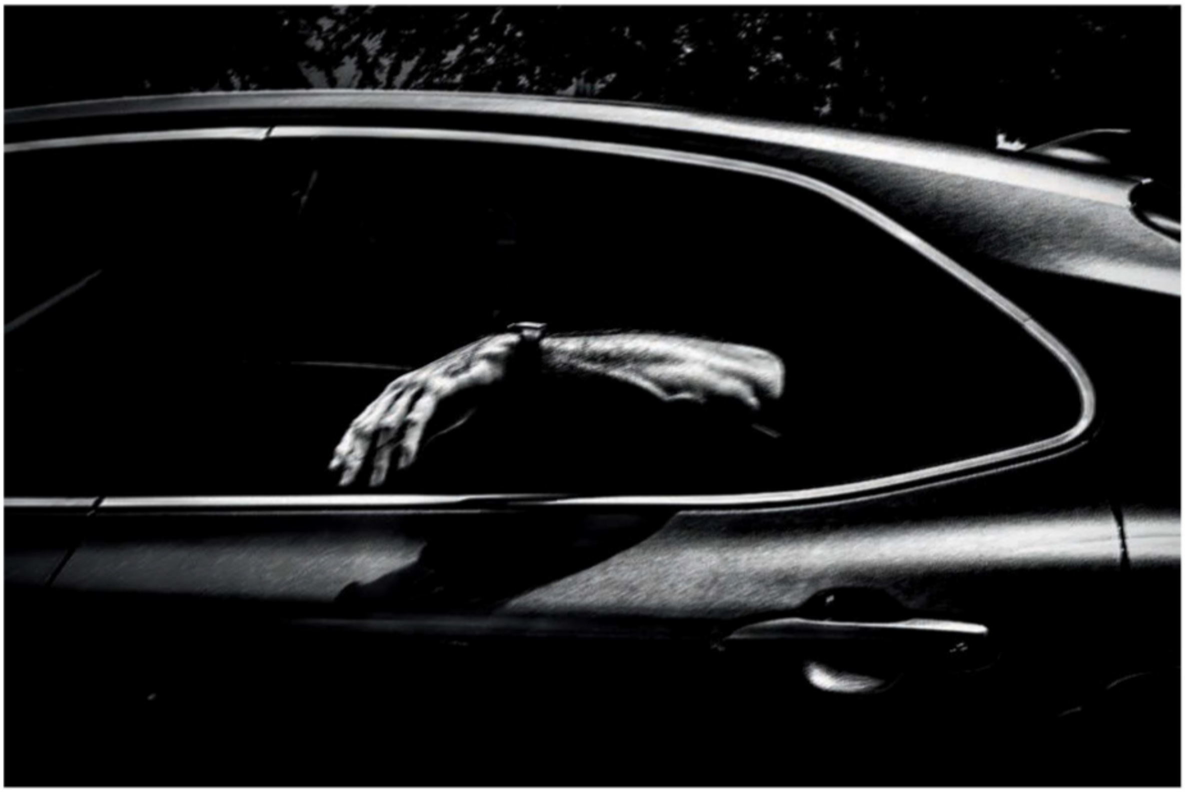


And Then He Said

2 Taken on Miami Beach in Spring Break, a crazy time, so many young people.
Leica Q2, 1/500sec at f/8, ISO 800



At Arm's Length

3 Taken at a traffic light in a desert town in Arizona and at 40°C – so this guy's arm out the window grabbed my attention, as almost all cars had the air conditioning up high and the windows closed.
Ricoh GR III, 1/400sec at f/11, ISO 1600

Dream purchase
A '69 Austin Healey 3000 in red and cream. Oh, did you mean photo kit? I'm not too much of a kit fan, I know, says the guy with a Leica Q3. For me it's not what I point but what I point it at that counts…

What software do you use for editing?
I use Photoshop and Nik Silver Efex Pro. I'll spend no more than five minutes editing an image, if it's not there then no amount of fiddling will make it work. Move on, it's like London buses – there will be another one along very soon.

Favourite photographers
Robert Frank is the man.

Favourite photography books
His book *The Americans* is what got me into street snapping.

Favourite tips
Try to enjoy the experience of taking the photo and don't get bogged down on the kit. Most modern cameras and lenses will do the job, so just get out there and have fun just taking photos.

About your pictures
Street photography is what I do. Trying to anticipate the moment to press the button. I like the fact that usually I only get one chance to get the shot. Miss it and it's gone, usually never to happen again. I like that self-enforced pressure.

Beyond Waiting

4 On the London Tube. One of those 'In the right place at the right moment' photos.
Ricoh GR III, 1/160sec at f/5.6, ISO 3200

Catching Up

5 Lisbon in one of the numerous squares. Just a 'watching the world go past' moment.
Leica Q2, 1/250sec at f/8, ISO 1600

Four To One

7 Venice Beach, public courts near the famous skate park.
Leica Q2, 1/500sec at f/8, ISO 1600

Okay, Let's Do It

8 Venice, no the other one in California. No telephoto, so got in close and personal with a smile on my face which always helps.
Leica Q2, 1/500sec at f/11, ISO 3200

Passing On The Street

10 On Oxford Street. Just wait for the moment and cross your fingers for right timing.
Ricoh GR III, 1/320sec at f/8, ISO 6400

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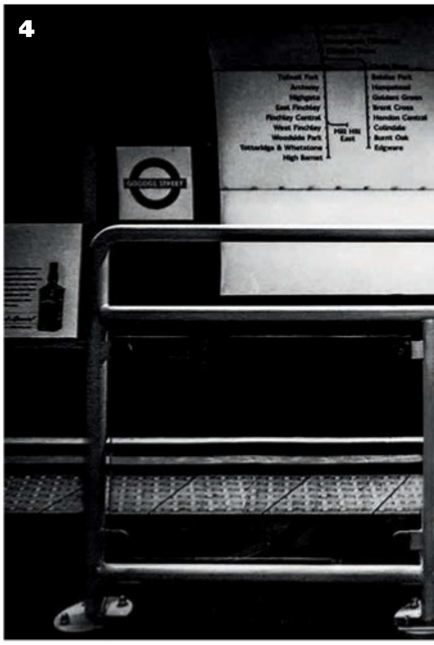

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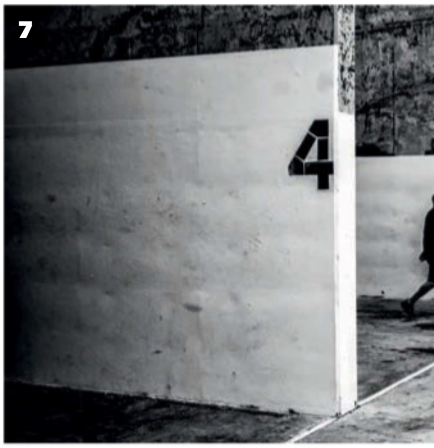
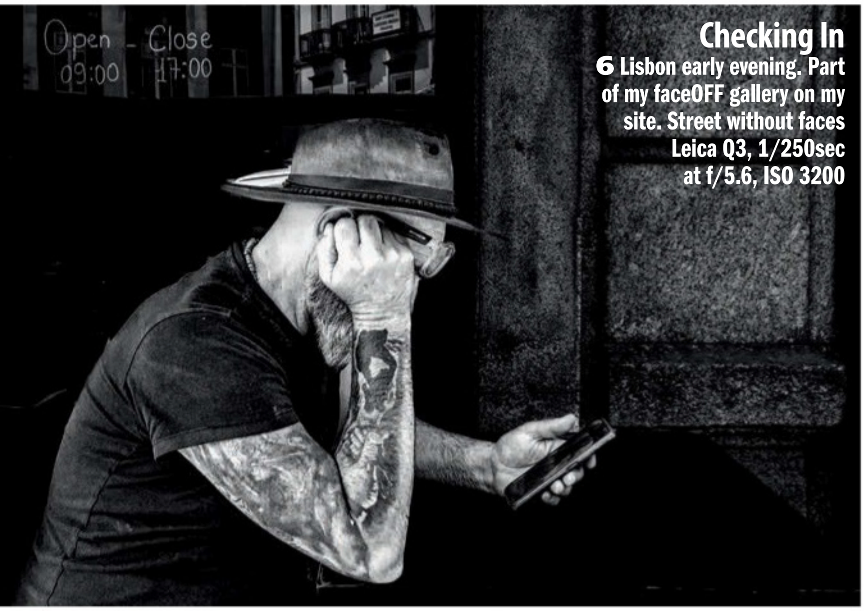
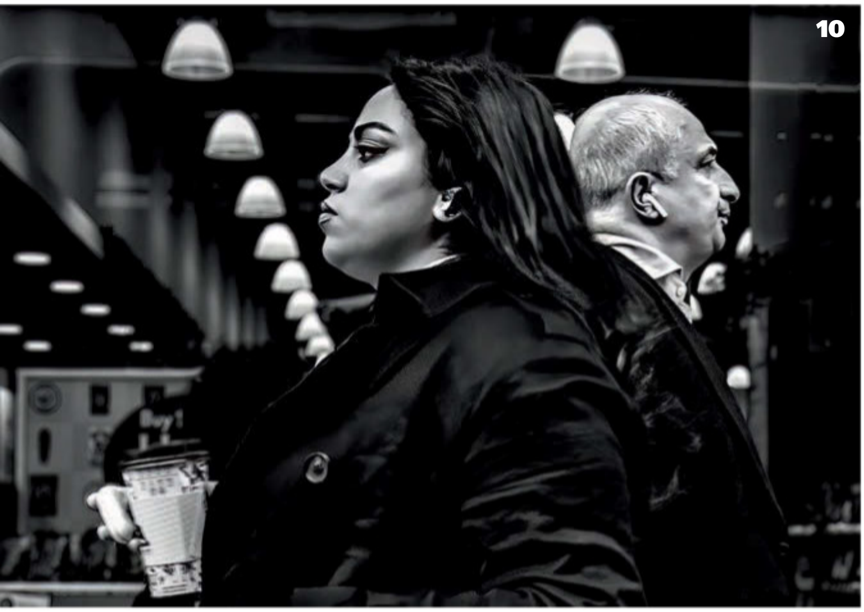




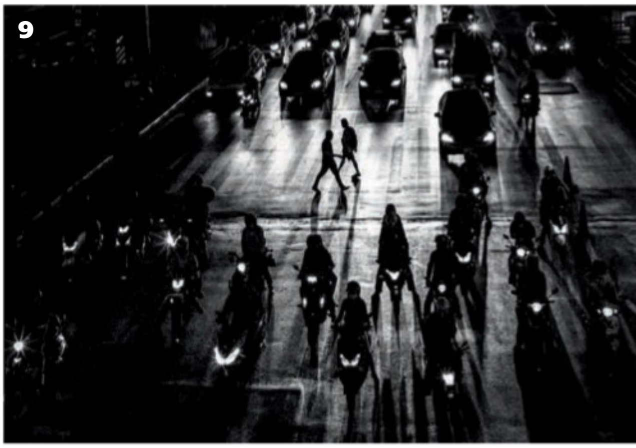
Checking In

6 Lisbon early evening. Part of my faceOFF gallery on my site. Street without faces
Leica Q3, 1/250sec at f/5.6, ISO 3200

10



Beyond
waiting...
tech support.

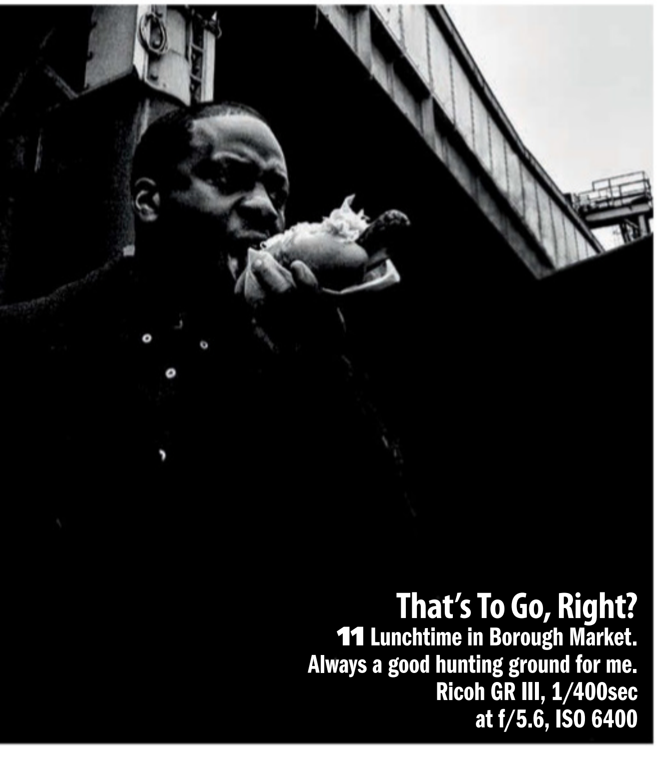


Against The Light

9 Bangkok any given evening rush hour.
Leica Q2, 1/250sec at f/5.6, ISO 64,000

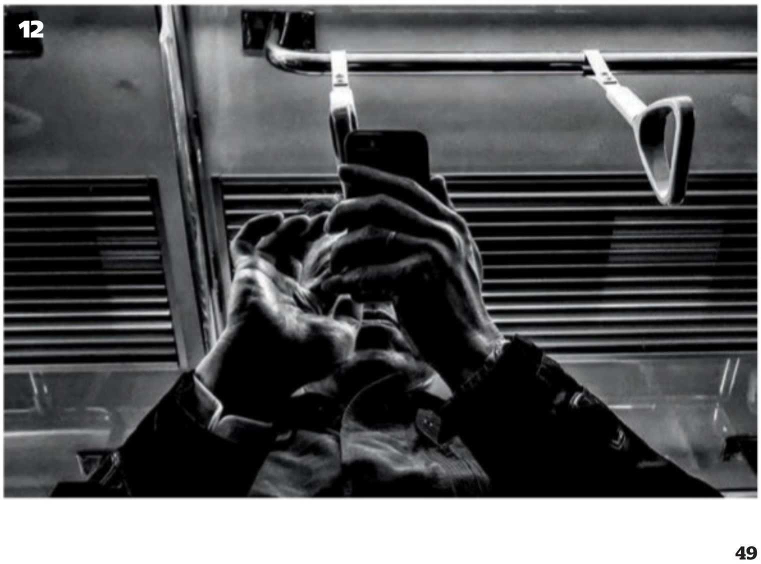
Texting On The Move

12 Tokyo on one of their numerous underground lines. And yes for a change I got a seat.
Leica Q2, 1/400sec at f/5.6, ISO 6400



That's To Go, Right?

11 Lunchtime in Borough Market. Always a good hunting ground for me.
Ricoh GR III, 1/400sec at f/5.6, ISO 6400



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Veeniix
V11MINI 4K Drone
Fun in Flight, Life in Sight
8K
8K Photo
4K
4K/30fps Video
3-Axis Brushless Gimbal+EIS
96 Mins Flight Time
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Veeniix V11MINI 4K

Buying Guide

177 lenses listed & rated

Our comprehensive listing of key specifications for DSLR lenses

DSLR Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

IN GENERAL, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses enable close-ups of small objects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds, or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but usually with rather lower optical quality.

Lens mounts
Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

Built-in focus motor
Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, but some now have video-friendly stepper motors as widely used in mirrorless systems.

Filter thread
A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture
Wider apertures mean you can use faster, motion-stopping shutter speeds.

OUR GUIDE TO THE SUFFIXES USED BY LENS MANUFACTURERS

AF	Nikon AF lenses driven from camera
AF-S	Nikon lenses with Silent Wave Motor
AF-P	Nikon lenses with stepper motors
AL	Pentax lenses with aspheric elements
APD	Fujifilm lenses with apodisation elements
APO	Sigma Apochromatic lenses
ASPH	Aspherical elements
AW	Pentax all-weather lenses
CS	Samyang lenses for APS-C cropped sensors
D	Nikon lenses that communicate distance info
DA	Pentax lenses optimised for APS-C-sized sensors
DC	Nikon defocus-control portrait lenses
DC	Sigma's lenses for APS-C digital
DG	Sigma's designation for full-frame lenses
Di	Tamron lenses for full-frame sensors
Di-II	Tamron lenses designed for APS-C DSLRs
Di-III	Tamron lenses for mirrorless cameras
DN	Sigma's lenses for mirrorless cameras
DO	Canon diffractive optical element lenses
DT	Sony lenses for APS-C-sized sensors
DX	Nikon's lenses for DX-format digital
DS	Canon's Defocus Smoothing technology
E	Nikon lenses with electronic apertures
E	Sony lenses for APS-C mirrorless
ED	Extra-low Dispersion elements
EF	Canon's lenses for full-frame DSLRs
EF-S	Canon's lenses for APS-C DSLRs
EF-M	Canon's lenses for APS-C mirrorless
EX	Sigma's 'Excellent' range
FA	Pentax full-frame lenses
FE	Sony lenses for full-frame mirrorless
G	Nikon lenses without an aperture ring
HSM	Sigma's Hypersonic Motor
IS	Canon's Image-Stabilised lenses
L	Canon's 'Luxury' range of high-end lenses
LD	Low-Dispersion glass
LM	Fujifilm Linear Motor
MP-E	Canon's high-magnification macro lens
OIS	Optical Image Stabilisation
OS	Sigma's Optically Stabilised lenses
PC-E	Nikon tilt-and-shift lenses
PF	Nikon Phase Fresnel optics
PZD	Tamron Piezo Drive focus motor
RF	Canon full-frame mirrorless lenses
S	Nikon's premium lenses for mirrorless
SAM	Sony Smooth Autofocus Motor
SDM	Pentax's Sonic Direct Drive Motor
SMC	Pentax Super Multi Coating
SP	Tamron's Super Performance range
SSM	Sony Supersonic Motor lenses
STF	Sony and Laowa Smooth Trans Focus
STM	Canon lenses with stepper motor
TS-E	Canon Tilt-and-Shift lens
UMC	Ultra Multi Coated
USM	Canon lenses with an Ultrasonic Motor
USD	Tamron Ultrasonic Drive motor
VC	Tamron's Vibration Compensation
VR	Nikon's Vibration Reduction feature
WR	Weather Resistant
Z	Nikon's lenses for mirrorless cameras

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DSLR Lenses

				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY		MOUNT									DIMENSIONS		
CANON DSLR																
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes	·		·						22	67	74.6	72	240
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration			·						24	77	83.5	89.8	385
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	·		·						35	77	83.5	110.6	645
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	·		·						25	58	66.5	61.8	215
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile zoom with new Nano USM focus technology and optional power zoom adapter	·		·						39	67	77.4	96	515
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance			·						16	52	68.2	22.8	125
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies	·		·						110	58	70	111.2	375
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon			·					·	15	n/a	78.5	83	540
EF 11-24mm f/4 L USM	£2799	5★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens			·					·	28	n/a	108	132	1180
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel			·					·	28	82	89.5	127.5	790
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	·		·					·	28	77	82.6	112.8	615
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals – and does so with ease			·					·	28	77	83.5	96.8	500
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements			·					·	25	77	83.5	86.9	650
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture			·					·	38	82	88.5	113	805
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design	·		·					·	45	77	83.5	118	795
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up			·					·	28	72	80.4	104.4	760
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture			·					·	45	72	85.8	65.5	580
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though			·					·	45	58	73.8	50.5	290
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor			·					·	35	49	69.2	39.3	130
EF 70-200mm f/2.8 L IS III USM	£2150		Updates Canon's excellent pro workhorse zoom with water-repellent fluorine coatings	·		·					·	120	77	88.8	199	1480
EF 70-200mm f/4L IS II USM	£1300		Upgraded premium telephoto zoom promises five stops of image stabilisation	·		·					·	100	72	80	176	780
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Mid-range telephoto zoom offers really good optics and fast, silent autofocus	·		·					·	120	67	80	145.5	710
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM			·					·	150	58	71	122	480
EF 85mm f/1.4L IS USM	£1570	5★	Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation	·		·					·	85	77	88.6	105.4	950
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM			·					·	85	58	75	71.5	425
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic	·		·					·	30	67	77.7	123	625
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements	·		·					·	98	77	94	193	1640
TS-E 17mm f/4 L	£2920		Ultra-wideangle tilt-and-shift optic with independent rotation of the tilt and shift movements			·					·	25	77	88.9	106.9	820
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings			·					·	21	82	88.5	106.9	780
TS-E 50mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification			·					·	27	77	86.9	114.9	945
TS-E 90mm f/2.8L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification			·					·	39	77	86.9	116.5	915
TS-E 135mm f/4L Macro	£2500		Tilt-and-shift macro lens for specialist product photography, with 1:2 magnification			·					·	49	82	88.5	139.1	1110

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap.ed@kelsey.co.uk. Unfortunately we don't have space to list every single product on the market, so we don't include the most expensive speciality items. **Before making a purchase we advise you to check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.**

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DSLR Lenses

LENS	RRP	SCORE	SUMMARY		MOUNT									DIMENSIONS		
				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LAOWA DSLR																
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion		·	·		·	·		·	18	77	74.8	82.8	609
14mm f/4 Zero-D DSLR	£499		Relatively compact and lightweight ultra-wideangle manual focus prime that promises low distortion			·		·			·	15	67	72.5	75	320
15mm f/4 1:1 Macro	£449	4★	Unusual wideangle lens that offers 1:1 Macro together with vertical shift movements on APS-C cameras		·	·		·	·		·	12	77	83.8	64.7	410
15mm f/4.5 Zero-D Shift	£1249	4★	The world's widest-angle shift lens offers +/-11mm movement in any direction			·		·			·	20	n/a	79	103	597
20mm f/4 Zero-D Shift	£1139		Wideangle shift lens that offers +/-11mm movement and promises zero distortion			·		·			·	25	82	91	95	747
24mm f/14 2x Macro Probe	£1599		Unique specialist macro lens with submersible front barrel and built-in LED lights			·		·			·	47	n/a	38	408	474
24mm f/14 2x Peri Probe	£2449		Development of macro probe design with swappable straight and 90° periscopic front sections			·		·			·		n/a	61.3	408	770
25mm f/2.8 Ultra Macro 2.5x - 5x	£399		Unusual lens designed solely for ultra-close-up shooting, with magnification from 2.5x to 5x			·		·	·		·	17.3	n/a	65	82	400
60mm f/2.8 2X Ultra Macro	£319	3.5★	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro		·	·		·	·		·	18.5	62	95	70	503
100mm f/2.8 2:1 Ultra Macro APO	£469		Full-frame macro lens with twice-life-size magnification and apochromatic design			·		·	·		·	24.7	67	125	72	638
105mm f/2 (T3.2) STF	£649	4★	Designed for full-frame DSLRS, and features an apodisation element that renders lovely bokeh		·	·		·	·		·	90	67	98.9	76	745
NIKON DSLR																
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics	·				·				22	72	77	73	230
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22					·				24	77	82.5	87	460
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder	·				·				45	67	78	97	490
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens	·				·				48	67	78.5	99	550
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX-format DSLRs, a great standard prime lens					·				30	52	70	52.5	200
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts					·				20	52	68.5	64.5	235
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	·				·				28	52	73	98.5	355
8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm					·			·	16	n/a	77.5	83	485
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration					·			·	28	n/a	98	131.5	970
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	·				·			·	28	77	82.5	125	685
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight					·			·	20	77	82.5	80.5	335
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic					·			·	25	77	83	88.5	620
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers					·			·	23	72	77.5	83	355
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro-spec standard zoom looks like its best lens yet	·				·			·	38	82	88	154.5	1070
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX-format standard zoom with Auto Tripod detection and VR	·				·			·	38	72	78	82	465
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens	·				·			·	45	77	84	103	710
28mm f/1.4 E ED AF-S	£2080		Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions					·			·	28	77	83	100.5	645
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers					·			·	25	67	73	80	330
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal-coated lens designed for the FX range					·			·	30	67	83	89.5	600
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight					·			·	25	58	72	71.5	305
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	·				·			·	45	58	73.5	54	280
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22					·			·	45	52	63	39	160
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs					·			·	45	58	72	52.5	185
58mm f/1.4 G AF-S	£1599	4★	FX-format full-frame premium prime lens with large f/1.4 aperture					·			·	58	72	85	70	385
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	·				·			·	110	77	88.5	202.5	1430
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus	·				·			·	1200	67	80.5	146	680
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects	·				·			·	175	77	95.5	203	1570
85mm f/1.4 G AF-S	£1532	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm					·			·	85	77	86.5	84	595
85mm f/1.8 G AF-S	£470	5★	Rear-focusing system and distance window in this medium telephoto lens					·			·	80	67	80	73	350
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture					·			·	100	82	94.5	106	985
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	·				·			·	220	95	108	267.5	2300
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements	·				·			·	140	77	89	147.5	755
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography					·			·	25	n/a	89	124	885
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture					·			·	21	77	82.5	108	730
45mm f/2.8 D ED PC-E Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture					·			·	25	77	82.5	112	740

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DSLR Lenses

				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY		MOUNT									DIMENSIONS		
PENTAX DSLR																
DA 10-17mm f/3.5-4.5 HD Fisheye ED	£499		Updated fisheye zoom lens gains refreshed cosmetic design, new optical coatings and removable hood						·			14	n/a	70	67.5	317
DA* 11-18mmF2.8 ED DC AW HD	£1399		Premium fast ultra-wideangle zoom, includes all-weather construction and innovative focus clamp						·			30	82	90	100	704
DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements						·			18	49	39.5	63	212
FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood						·		·	28	n/a	98.5	143.5	1040
DA* 16-50mm f/2.8 ED PLM AW HD	£1500		All-new premium large-aperture standard zoom with updated optics and electromagnetic aperture control						·			30	77	84	117	712
DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh						·			35	72	78	94	488
DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating						·			25	52	68.5	67.5	230
DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens						·			40	62	73	76	405
DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant						·			28	55	68.5	71	283
HD-FA 21mm f/2.4 ED Limited DC WR	£1499		Ultra-wide addition to the premium Limited line-up, with aluminium barrel and electromagnetic aperture motor						·		·	18	67	74	89	416
DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing						·			20	49	63	25	140
FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting						·		·	38	82	109.5	88.5	787
FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8						·		·	50	62	73	86.5	440
HD-FA 31mm f/1.8 Limited	£1100		Premium aluminium-bodied wideangle prime boasts an aperture ring plus HD and fluorine coatings						·		·	30	58	69	65	341
FA 35mm f/2 HD	£399		Latest version of venerable Pentax fast prime features a multi-layer HD coating						·		·	30	49	64	44.5	193
DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners						·			30	49	63	45	124
DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use						·			14	49	46.5	63	215
DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system						·			40	49	63	15	90
HD-FA 43mm f/1.9 Limited	£650		Classic full-frame fast prime with perfect focal length for everyday use						·		·	45	49	64	27	155
FA* 50mm f/1.4 SDM AW HD	£1200		Premium fast prime with dustproof, weather-resistant design and electromagnetic aperture						·		·	40	72	80	106	910
HD-FA 50mm f/1.4	£399		Updated large-aperture prime with HD coatings and refreshed cosmetic design						·		·	45	49	65	40.5	223
FA 50mm f/1.4 smc Classic	£449		Compact fast prime with film-era optics, aperture ring, and coatings designed to give 'rainbow flare'						·		·	45	49	65	37	216
DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits						·			45	52	38.5	63	122
D-FA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism						·		·	19	49	60	67.5	265
DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects						·			100	67	76.5	136	765
DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating						·			n/a	49	69	79.5	285
DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly						·			45	58	70.5	66	375
DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor						·			95	58	76.5	89	442
DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing						·			110	67	167.5	82	1040
DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating						·			70	49	63	26	130
D-FA* 70-200mm f/2.8 ED DC AW	£1850		Fast telephoto zoom in Pentax's high-performance Star (*) series developed for best image rendition						·		·	120	77	91.5	203	1755
D-FA 70-210mm F4 ED SDM WR	£1199		Compact telephoto zoom with constant f/4 maximum aperture and weather-resistant construction						·		·	95	67	78.5	175	819
HD-FA 77mm f/1.8 Limited	£800		Renewed version of short telephoto portrait prime that features a traditional aperture ring						·		·	70	49	48	64	270
D FA* 85mm f/1.4 SDM AW	£1999		Upcoming large-aperture short telephoto prime promises premium optics and weather-sealing						·		·	85	82	95	123.5	1255
HD-FA 100mm f/2.8 ED AW Macro	£699		Updated 1:1 macro lens boasts improved optical formula and all-weather construction						·		·	30	49	65	80.5	348
FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images						·		·	200	86	241.5	95	2000
DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside						·			120	77	83	134	825
DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass						·			140	77	83	184	1070
SAMYANG DSLR																
8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors		·	·	·	·	·			30	n/a	75	77.8	417
10mm f/3.5 XP MF	£950		World's widest-angle rectilinear lens promises 130° field of view with minimal distortion			·		·			·	26	n/a	95	98.1	731
10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood		·	·	·	·	·			24	n/a	86	77	580
12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs		·	·	·	·	·		·	20	n/a	77.3	70.2	500
14mm f/2.4 XP MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture			·		·			·	28	n/a	95	109.4	791
AF 14mm f/2.8	£649	4.5★	Samyang's first AF SLR lens features very decent image quality and weather-sealed construction			·		·			·	20	n/a	90.5	95.6	485
14mm f/2.8 MF Mk II	£439		Ultra-wideangle manual-focus prime with weather-sealing and de-clickable aperture ring			·		·			·	28	n/a	87	96.3	641
16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors		·	·	·	·	·			20	n/a	89.4	83	583
20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs		·	·	·	·	·		·	20	77	83	113.2	520
24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups		·	·	·	·	·		·	25	77	95	116	680
24mm f/3.5 ED AS UMS TS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings		·	·	·	·	·		·	20	82	86	110.5	680
35mm f/1.2 XP MF	£719		Ultra-large aperture, manual focus prime with premium optics			·					·	34	86	93	117.4	1106
35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain		·	·	·	·	·		·	30	77	83	111	660
50mm f/1.2 XP MF	£639		Large aperture manual-focus prime promises 50MP resolution			·					·	45	86	93	117.4	1200
50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs		·	·	·	·	·		·	45	77	74.7	81.6	575
85mm f/1.2 XP MF	£899		High-end manual focus lens sports an impressively fast maximum aperture			·					·	80	86	93	98.4	1050g
AF 85mm f/1.4	£599	3★	Autofocus fast short telephoto portrait lens for use on Canon or Nikon full-frame DSLRs			·		·			·	90	77	88	72	485
85mm f/1.4 MF Mk II	£389		Large-aperture short telephoto manual-focus prime is weather-sealed and the aperture can be de-clicked			·		·			·	110	72	78	72.2	541
100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnification		·	·	·	·	·		·	30	67	72.5	123.1	720
135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur		·	·	·	·	·		·	80	77	82	122	830

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

DSLR Lenses

				IMAGE STABILISATION	SONY ALPHA	CANON	FOUR THIRDS	NIKON	PENTAX	SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIAMETER (MM)	LENGTH (MM)	WEIGHT (G)
LENS	RRP	SCORE	SUMMARY		MOUNT									DIMENSIONS		
SIGMA DSLR																
12-24mm f/4 DG HSM | A	£1649	5★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery			·		·		·	·	24	n/a	101	132	1150
14mm f/1.8 DG HSM | A	£1679		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs			·		·		·	·	27	n/a	95.4	126	1170
14-24mm f/2.8 DG HSM | A	£1399	5★	Pro-specification fast ultra-wide prime for full-frame DSLRs includes weather-sealed construction			·		·		·	·	26	n/a	96.4	135.1	1150
18-35mm f/1.8 DC HSM | A	£799	5★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame			·		·		·		28	72	78	121	810
20mm f/1.4 DG HSM | A	£799	5★	An outstanding wideangle fixed-focal-length lens			·		·		·	·	27.6	n/a	90.7	129.8	950
24mm f/1.4 DG HSM | A	£799	5★	The latest addition to Sigma's 'Art' line of high-quality fast primes			·		·		·	·	25	77	85	90.2	665
24-70mm f/2.8 DG OS HSM | A	£1399	5★	Latest premium fast standard zoom for full frame includes optical image stabilisation	·		·		·		·	·	37	82	88	107.6	1020
24-105mm f/4 DG OS HSM | A	£849	4.5★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build	·	·	·		·		·	·	45	82	89	109	885
28mm f/1.4 DG HSM | A	£1099	4.5★	High-quality, weathersealed fast wideangle prime for full-frame DSLRs			·		·		·	·	28	77	82.8	107.1	865
35mm f/1.4 DG HSM | A	£799	5★	Superb large-aperture prime; first lens in company's 'Art' series		·	·		·	·	·	·	30	67	77	94	665
40mm f/1.4 DG HSM | A	£1100	5★	Large and heavy prime promising natural-looking perspective and top-quality optics			·		·		·	·	40	82	87.8	131	1200
50mm f/1.4 DG HSM | A	£849	5★	This lens has a unique design that pays off in truly excellent image quality		·	·		·		·	·	40	77	85.4	100	815
50-100mm f/1.8 DC HSM | A	£829	5★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one			·		·		·		37.4	82	93.5	170.7	1490
60-600mm f/4.5-6.3 DG OS HSM | S	£1899		Weathersealed 10x zoom encompasses huge range from standard to super-telephoto	·		·		·		·	·	60	105	120.4	268.9	2700
70mm f/2.8 DG Macro | A	£499		The first macro lens in Sigma's Art line-up features an extending-barrel focus-by-wire design			·		·		·	·	26	49	71	106	515
70-200mm f/2.8 DG OS HSM | S	£1349	5★	Superb large-aperture telephoto zoom shows high sharpness and minimal chromatic aberration	·		·		·		·	·	120	82	94.2	202.9	1805
85mm f/1.4 DG HSM | A	£1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users			·		·		·	·	85	86	95	126	1130
100-400mm f/5-6.3 DG OS HSM | C	£799	4.5★	Relatively lightweight telezoom comes with weather-sealing and choice of push-pull or twist zoom	·		·		·		·	·	160	67	86.4	182.3	1160
105mm f/1.4 DG HSM | A	£1499	4.5★	Sigma's 'bokeh monster' super-fast portrait lens is weathersealed and comes with a tripod foot			·		·		·	·	100	105	115.9	131.5	1645
105mm f/2.8 EX DG OS HSM Macro	£649	4.5★	An optically stabilised macro lens, this super-sharp lens is one of our favourites	·		·		·		·	·	31.2	62	78	126.4	725
120-300mm f/2.8 DG HSM | S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter		·	·		·	·	·	·	150	105	124	291	3390
135mm f/1.8 DG HSM | A	£1399	5★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs			·		·		·	·	87.5	82	91.4	114.9	1130
150-600mm f/5-6.3 DG OS HSM | C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter	·		·		·		·	·	280	95	105	260.1	1930
150-600mm f/5-6.3 DG OS HSM | S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof	·		·		·		·	·	260	105	121	290.2	2860
VOIGTLANDER DSLR																
28mm f/2.8 Aspherical Color-Skopar SL II-S	£499		Manual-focus wideangle prime for Nikon F-mount SLRs boasts high-quality metal construction					·			·	15	52	66.3	32.8	205
40mm f/2 Ultron SL II-S	**£470**		**Compact, manual-focus 'pancake' prime designed for use with Nikon full-frame DSLRs**					·			·	**25**	**52**	**66.3**	**37.5**	**260**
55mm f/1.2 Nokton SL II-S	£549		Manual-focus standard zoom lens for Nikon SLRs with super-large aperture and aperture ring					·			·	45	52	69	48.1	365
58mm f/1.4 Nokton SL II-S	£518		Large-aperture manual focus standard prime for Nikon SLRs, inlcuding classic film cameras					·			·	45	52	67.6	45.5	320
90mm f/2.8 APO-Skopar SL II-S	£529		Remarkably small and lightweight manual-focus short telephoto portrait prime					·			·	90	52	66.3	41	260
ZEISS DSLR																
15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design			·		·			·	25	95	102.3	100.2	947
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups			·		·			·	25	77	90	93	721
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion			·		·			·	22	82	95.5	95	851
25mm f/1.4 Milvus	£1999	5★	Optically excellent, large-aperture manual focus wideangle lens with weather-sealed construction			·		·			·	25	82	95.2	123	1225
35mm f/1.4 Milvus	£1699		Large aperture, premium-quality manual-focus prime with weather-sealed construction			·		·			·	30	72	84.8	124.8	1174
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime			·		·			·	30	58	77	83	702
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs			·		·			·	45	58	71	71	380
50mm f/1.4 Milvus	£949	5★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience			·		·			·	45	67	82.5	94	922
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics			·		·			·	24	67	81	75.3	730
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects			·		·			·	100	72	78	88	670
85mm f/1.4 Milvus	£1379	5★	Fast 85mm manual-focus prime lens that's perfect for portraiture			·		·			·	80	77	90	113	1280
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction			·		·			·	88	67	80.5	104	843
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography			·		·			·	80	77	129	132	1123

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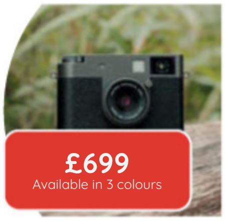

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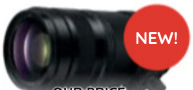

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BG-E21/20/16/14/13/11/9/8 ea	£WEB

CANON M MIRRORLESS USED

M50 MKII + 15-45 box	£449
M50 + 15-45 box	£349
EF-M 11-22 F4/5.6 IS STM	£249
EF-M 15-45 F3.5/6.3 IS STM	£79
EF-M 18-150 F3.5/6.3 IS STM	£349
EF-M 32 F1.4 STM box	£399
EF-M 55-200 F4.5/6.3 IS STM	£249
EF-M adapter	£89

CANON AF LENSES USED

8-15 F4 USM	£699
10-18 F4.5/5.6 IS STM EFS	£149
15 F2.8 fisheye	£299
15-85 F3.5/5.6 EFS	£199
16-35 F4 USM IS L box	£499
17-40 F4 L USM	£199
17-55 F2.8 IS USM box EFS	£349
18-135 F3.5/5.6 IS EFS nano	£299
18-200 F3.5/5.6 IS EFS	£249
24 F2.8 EFS	£149
24-70 F2.8 USM LII box	£999
24-70 F4 IS USM L	£599
24-105 F4 IS USM L	£499
28-300 F3.5/5.6 IS USM L box	£599
35 F1.4 USM LII box	£899
45 F2.8 TSE box	£499
50 F1.2 L USM box	£799
50 F1.4 USM box	£249
50 F1.8 STM	£129
60 F2.8 macro EFS	£349
65 F2.8 MP-E macro box	£699
70-300 F4/5.6 IS USM L	£699
70-300 F4/5.6 IS USM II Nano	£499
85 F1.2 USM LII	£699
85 F1.8 USM	£299
100 F2.8 IS USM L macro	£699
100 F2.8 USM macro	£299
100-400 F4.5/5.6 LII box	£1299
135 F2 USM L	£599
180 F3.5 L USM macro	£699
200-400 F4 IS USM L	£5999
300 F2.8 IS USM LII	£3499
400 F4 DO IS II USM	£3699
400 F5.6 USM L	£599
500 F4 IS USM LII	£5499
600 F4 LII IS USM	£2999
1.4x or 2x extender MKIII each	£299

SIGMA CAF USED

4.5 F2.8 DC fisheye box	£499
10-20 F3.5 EX DC HSM	£229
12-24 F4.5/5.6 II DG	£349
14-24 F2.8 Art box	£699
35 F1.4 Art	£499
50 F1.4 Art	£499
100-400 F5/6.3 OS HSM	£599
105 F2.8 EX DG HSM OS	£299
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contemp	£699
TC1401 1.4x extender	£149

OTHER CAF USED

TAMRON 10-24 F3.5/4.5 DiII	£179
TAMRON 16-300 F3.5/6.3 II VC	£399
TAMRON 18-270 F3.5/6.3 VC	£199
TAMRON 90 F2.8 Di	£199
TOKINA 12-28 F4 DX box	£269

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FLASH/ACCESSORIES USED

ST-E3 box	£149
ST-E2 box	£69
MR14-EXII ringflash box	£399
MR-14 ringflash	£249
EL-5 flash box	£249
270EX	£79
430EXIII	£199
430EX II	£99
580EX	£149
580EXII	£179
600EX RT	£199
600EX RTII box	£349
Angle finder C	£79
RS-80N3 remote	£30
TC80-N3 remote	£79

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Used Nikon

Z9 body
Z7 MKII body
Z5 Body

£3499 £1699 £649

Used Nikon

300mm F2.8 AFS VRII
500mm F5.6 E PF VR AFS
600mm F4 AFS VR

£2399 £1699 £3499

Used Nikon

D850 body
D500 body
D5 body

£1399 £999 £1999

NIKON Z MIRRORLESS USED

Z9 body box	£3499
Z8 body box	£2599
Z7 MKII body box	£1699
Z6 MKII body	£1199
Z5 body box	£649
20 F1.8 S box	£799
24 F1.8 S box	£699
24-70 F2.8 S box	£1699
24-70 F4 S	£399
24-120 F4 S	£899
24-200 F4/6.3 VR box	£599
35 F1.8 S box	£599
50 F1.8 S	£449
70-200 F2.8 VR S box	£1499
180-600 F5.6/6.3 VR box	£1499
TC 1.4x tele converter	£399
FTZ adapter II box	£199
FTZ adapter	£149
MB-N11 grip (fit Z6/7)	£229
MB-N10 grip (fit Z6/7)	£129

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NIKON DSLR USED

D5 body	£1599
D850 body box	£1399/1899
D810 body box	£799
D800 body box	£499
D780 body box	£1399
D750 body box	£599
D500 body box	£999
D600 body	£299
D200 body	£99
D7500 body	£599
D7200 body	£399
D7100 body box	£299
D7000 body	£199
D80 body	£149
D5300 body	£299
MBD-18 (D850) box	£249
MBD-16 (D750)	£99
MBD-15 (D7100/7200)	£99
MBD-12 (D800/810)	£99
MBD-11 (D7000)	£49
MBD-10 (D300/700)	£69

NIKON AF LENSES USED

10-20 F4.5/5.6 AF-P DX VR	£239
10-24 F3.5/4.5 AFS box	£349
12-24 F4 AFS DX	£199
14-24 F2.8 AFS	£599
16-35 F4 AFS VR box	£399
16-80 F2.8/4 VR DX	£499
16-85 F3.5/5.6 AFS VR	£199
18-35 F3.5/4.5 AFS	£299
18-105 F3.5/5.6 VR DX AFS	£199
18-140 F3.5/5.6 AFS VR	£199
18-200 F3.5/5.6 VR DX MKII	£299
18-200 F3.5/5.6 VR DX	£149
18-300 F3.5/6.3 VR DX	£449
20 F1.8 AFS box	£499
24 F1.4 G AFS Mint box	£799
24 F2.8 AFD box	£249
24-70 F2.8 AFS VR box	£1199
24-70 F2.8 AFS box	£599
24-120 F4 AFS VR	£499
28-300 F3.5/5.6 AFS VR box	£599
35 F1.8 AFS DX	£149
35 F1.8 AFS ED	£299
35 F2.8 AFD	£299
50 F1.4 AFS G box	£249
50 F1.8 AFS box	£99
50 F1.8 AFD	£69
55-200 F4.5/5.6 AFS VR DX box	£99
55-300 F4.5/5.6 AFS DX VR	£229
70-200 F2.8 E FL AFS box	£1399
70-300 F4.5/5.6 E AF P VR	£449
70-300 F4.5/5.6 AFS VR	£299
105 F2 DC	£699
105 F2.8 AFS VR macro	£399
200-500 F5.6 E ED AFS VR box	£999
300 F2.8 AFS VRII	£2399
300 F4 E PF VR box	£899
500 F4 E FL ED VR	£4499
500 F5.6 E PF VR AFS box	£1699
600 F4 AFS VR	£3499
TC14-EIII	£349
TC14-EII box	£199
TC17-EII box	£99
TC20-EIII box £199 TC20-EII	£99

SIGMA NAF USED

8 F3.5 DC	£399
10-20 F3.5 DC box	£229
10-20 F4/5.6 DC HSM	£99
12-24 F4.5/5.6 II HSM	£349
24-105 F4 DG OS	£499
35 F1.4 Art £499 50 F1.4 Art	£499
70-200 F2.8 Sport box	£799
105 F2.8 EX DG HSM OS	£299
120-300 F2.8 OS sport box	£1299
150 F2.8 EX DG OS HSM box	£399
150-600 F5/6.3 DG OS sport	£999
150-600 F5/6.3 DG OS contem	£699
180 F2.8 OS macro	£499
TC-1401 1.4x extender	£149

TAMRON LENSES - SEE WEBSITE

FLASH / ACCESSORIES USED

SB-R1C1 £399 SB-400	£149
SB-700 box £149 SB-900 box	£149
SU-800 commander	£149
DR-6 or DR-5 angle finder each	£149
MC-36A rem £149 MC-30A rem	£79

NIKON 35MM BODIES/LENSES USED

F5 body box	£699
F4 body box	£499
F801/F601 body each	£99
F3HP body box	£799
F2 + DP-1 black	£599
F + plain prism	£499
FM2N body	£399/599
28-85 F3.5/4.5 AIS	£249
35 F2 AIS	£349
35 F2.8 shift early	£299
35-105 F3.5/4.5 AIS	£149
50 F1.4 AIS	£299
55 F2.8 AIS micro	£199
100-300 F5.6 AIS	£199
105 F1.8 AIS	£499
135 F2 AIS	£399
180 F2.8 AIS	£399
200 F4 AIS macro	£299
300 F4.5 ED AIS box	£399
PB-6 bellows	£199
PB-5 or PB-4 bellows each	£199

Fujifilm Used

GFX 32-64mm F4 WR

£1199

Olympus Used

OM-1 MKII Body

£1299

Panasonic Used

9mm F1.7 Leica DG

£399

Sony Used

200-600mm F5.6/6.3

£1299

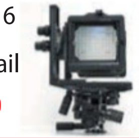
Canon FD Used

EOS 3 body

£599

Cambo Used

Master 6
5x4
Monorail



£499

FUJI X DIGITAL USED

X Pro 1 body	£429
16 F1.4 WR box	£349
16-55 F2.8 XF	£499
16-80 F4 WR	£399
18-55 F2.8/4 XF	£299
23 F1.4 XF WR	£349
27 F2.8 XF £349 35 F2 XF WR	£299
50-140 F2.8 WR box	£799
50-230 F4.5/5.7 MKII	£239
55-200 F3.5/4.8 R box	£349
56 F1.2 R £399 1.4x XF conv	£249
X500 flash £249 EF-42 flash	£99

FUJI GF DIGITAL USED

GF 32-64 F4 WR box	£1199
GF 45-100 F4 WR box	£1199
GF 250 F4 WR box	£1199

OLYMPUS MICRO 4/3 USED

OM-1 MKII body	£1299
OM-1 body box	£899
E-M10 MKIII body	£379
7-14 F2.8 Pro	£699
8-25 F4 Pro	£749
9-18 F4/5.6 £349 12-100 F4	£799
14-150 F4/5.6 ED MKII	£349
25 F1.8	£249
30 F3.5 macro box	£199
40-150 F2.8 Pro box	£899
40-150 F4 Pro box	£649
45 F1.2 Pro ED	£599
60 F2.8 macro	£349
75-300 F4.8/6.7 MSCII	£349
100-400 F5/6.3 IS box	£699
HLD-10 grip box	£299

PANASONIC MICRO 4/3 USED

G9 body box	£499
BG9 grip	£99
7-14 F4	£399
8-18 F2.8/4 box	£599
9 F1.7 Leica DG	£399
12-35 F2.8 II	£449
12-60 F2.8/4	£399
12-60 F3.5/5.6	£199
14 F2	£149
14-42 F3.5/5.6	£99
14-140 F3.5/5.6	£299
25 F1.4 box	£399
45-175 F4.5/5.6	£299
45-200 F4.5/5.6 box	£179
60 F2.8 macro	£339
100-300 F4/5.6 MKII	£429

SONY FE MOUNT DIGITAL USED

A7R MKV body	£2499
A7 MKIII body	£999
20 F1.8 G box	£649
24-240 F3.5/6.3 OSS box	£499
50 F1.2 GM £1299 50 F1.4 ZA	£799
70-200 F2.8 GMII	£1899
70-200 F4 G	£699
85 F1.4 GM	£999
100 F2.8 GM	£699
200-600 F5.6/6.3 box	£1299
2x conv E	£349
Sigma 35 F1.2 Art	£699
Sigma 85 F1.4 Art	£699
Tamron 150-500 F5/6.7 VC	£899
Voigtlander 50 F2 APO MF	£499

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CANON 35MM USED

EOS 3 body	£599
A1 body box	£199
AE-1 body silver	£129
AE-1P body black Box	£299
AE-1P body silver	£219
FD 200 F4 macro	£299

MINOLTA MD USED

X-700 body	£199
X-300 body	£99

OLYMPUS OM USED

OM-1N body black box	£299
OM-1 body	£179
OM-2N body black	£299
OM-2N body silver	£299
OM-10 body	£99
Olympus bellows	£149

LEICA USED

Voigtlander 50 F3.5 Heliar	£369
Televid 77 + 32x eyepiece	£599

5x4 MONORAIL USED

Cambo Master 6 5x4 monorail	£499
Cambo bag bellows	£149
Wista 6x7 roll film holder	£149
Wista 6x9 roll film holder	£149

GITZO USED

GH3382 QD ball head	£329
GT3541LS	£499
GT5540LS	£599
GT5541LS	£699
GT5543LS	£699
G2220 Explorer	£199
G2380 Fluidhead	£239
GM5561 monopod	£249

BRONICA, FUJI, HASSELBLAD, MAMIYA, PENTAX ETC. MEDIUM FORMAT USED

BRONICA ETR 645 USED

ETRSi + 75 + WLF +120 back	£699
ETRSi body	£299
40 F4 PE	£429
50 F2.8 E MC	£199
100 F4 PE macro	£299
100 F4 E macro	£199
135 F4 PE	£349
150 F3.5 PE	£299
150 F3.5 E	£179
250 F5.6 E	£149
120 back RWC late	£99
135W back	£599
135N back	£249
Speed grip E £99 WLF	£149
Sports finder	£299
AEIII prism £349 AEII prism	£199
Rotary or plain prism E	£149
Macro bellows E	£149

BRONICA SQ 6x6 USED

SQA, 80, WLF,120 back	£699
SQB, 80 plain prism, 120 back	£799
SQB, 80, WLF, 120 back	£799
150 F3.5 S	£299
1.4x converter PS box	£299
2x converter PS box	£149
SQAi 120 back late	£149
SQA 120 back early	£99
SQAi waist level finder	£169
SQAi prism AE late	£399
Plain prism S	£199
Prism AE early	£249
SQA speed grip	£99

BRONICA GS 6x7 USED

GS body, 100 F3.5, RFH, AE prism	£799
50 F4.5	£299
Speed grip G	£139
AE prism	£199

HASSELBLAD 6x6 USED

903SWC c/w viewfinder	£3499
503CW, 80 F2.8 CFE, A12, WLF	£3999
503CW body box	£1999
501CM, 80 F2.8, A12, WLF	£2999
501C body black	£999
40 F4 CFE	£1799
50 F4 black T*	£299
135 F5.6 CF	£599
150 F4 CFI	£899
150 F4 CF	£499
150 F4 Black T*	£399
250 F5.6 CF	£499
250 F5.6 black T*	£299
Winder CW £199 PME 90prism	£599
PM45 prism £399 PM 90 prism	£369
WLF chrome	£399
A12 magazine	£199/499
Macro bellows & hood	£299

MAMIYA 645 MF USED

645 Pro TL body box	£399
645 Super body box	£299
150 F3.5 N	£199
WLF fits 645 Super/Pro	£199
120 back	£149
Extension tubes each	£29

MAMIYA 7 RF 6x7 USED

150 F4.5	£399
210 F8	£399
Polarising filter ZE702 box	£149

MAMIYA RB 6x7 USED

RB 67 Pro S body	£399
150 F4 soft	£199
180 F4.5	£199
Pro SD 645 back	£249
WLF £129 Prism early	£129
Chimney box	£149
Multi-angle grip	£169

PENTAX 645 AF USED

33-55 F4.5 FA	£499
35 F3.5 FA HD	£699
45-85 F4.5 FA	£499
55 F2.8 D FA	£599
55-110 F5.6 FA	£499
150 F2.8 FA	£499
150-300 F5.6 FA ED box	£499
200 F4 FA	£399
300 F5.6 FA £499 400 F5.6 FA	£499

PENTAX 645 MF USED

55 F2.8	£299
80-160 F4.5	£299
135 F4 leaf box £399 200 F4	£299
300 F4 green T*	£499
1.4x or 2x converter each	£149
Auto ext tube set	£149
Helicoid ext tube	£199
REF converter angle finder	£149

PENTAX 6x7 USED

67II body + AE prism	£1999
35 F4.5 late	£699
45 F4 early £399 55 F4 late	£599
75 F4.5 shift box	£499
75 F4.5 box.	£499
90-180 F5.6	£399
100 F4 macro box	£599
120 F3.5 soft focus	£299
135 F4 macro	£299
165 F2.8 £199 165 F4 leaf	£499
300 F4 latest	£199
400 F4 early	£399
Wooden grip	£149
REF converter angle finder	£149
Helicoid ext tube	£149

LIGHTMETERS USED

Sekonic L308B	£149
Sekonic L358	£149

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902870	Canon 135mm f2L USM EF Lens	£499
908126	Canon 18-135mm f3.5-5.6 IS USM Nano EFS Lens	£249
906896	Canon 24-105mm f4 L IS II USM EF Lens	£699
908199	Canon 24-70mm f2.8L II USM EF Lens	£799
907373	Canon 28-135mm f3.5-5.6 EF IS USM Lens	£179
901719	Canon 28-300mm f3.5-5.6L IS USM EF Lens	£999
907196	Canon 50mm f1.4 USM EF Lens	£179
908193	Canon 50mm f1.8 STM EF Lens	£89
908192	Canon 55-250mm f4-5.6 IS STM EF-S Lens	£179
907966	Canon 75-300mm f4-5.6 III EF Lens	£109
907532	Canon 80-200mm f4.5-5.6 EF II Lens	£69
906789	Canon 85mm f1.4L IS USM EF Lens	£1099
907539	Canon 85mm f1.8 USM EF Lens	£199
908214	Canon EF To RF Mount Adapter	£99
907542	Canon EOS 100D DSLR & 18-135mm IS Lens	£329
908169	Canon EOS 1300D DSLR & 18-55mm Lens	£299
908167	Canon EOS 2000D DSLR & 18-55mm Lens	£349
908123	Canon EOS 4000D DSLR & 18-55mm Lens	£299
908135	Canon EOS 600D DSLR & 18-55mm Lens	£299
906001	Canon EOS 750D DSLR & 18-55mm Lens	£379
907531	Canon EOS 90D DSLR & 18-55mm Lens	£899
907992	Canon EOS R Mirrorless Body	£849
908211	Canon EOS R10 Mirrorless & 18-45mm Lens	£879
907960	Canon EOS R100 Mirrorless & 18-45mm Lens	£449
908059	Canon EOS R5 Mirrorless Body	£2249
908143	Canon EOS R6 Mark II Mirrorless Body	£1849
908195	Canon EOS R6 Mirrorless Body	£1299
908142	Canon EOS R8 Mirrorless Body	£1049
908042	Canon RF 100-400mm f5.6-8 IS USM Lens	£599
907652	Canon RF 100mm f2.8 L Macro IS USM Lens	£999
907993	Canon RF 16mm f2.8 STM Lens	£219
908216	Canon RF 24-105mm f4 L IS USM Lens	£999
908173	Canon RF 24-240mm f4-6.3 IS USM Lens	£719
907873	Canon RF 24-50mm f4.5-6.3 IS STM Lens	£199
907165	Canon RF 28mm f2.8 STM Lens	£229
906675	Canon RF 70-200mm f2.8L IS USM Lens	£1999
907555	Canon RF 70-200mm f4L IS USM Lens	£1199
908114	Canon RF 85mm f2 Macro IS STM Lens	£479

Used Fujifilm

907773	Fujifilm 14mm f2.8 R XF Lens	£299
907984	Fujifilm 18-55mm f2.8-4 R LM OIS XF Lens	£299
908107	Fujifilm 23mm f2 R WR XF Lens	£299
906946	Fujifilm 35mm f1.4 R XF Lens	£349
905706	Fujifilm 35mm f2 R WR XF Lens	£269
907325	Fujifilm 50mm f2 R WR XF Lens	£299
907921	Fujifilm 90mm f2 R LM WR XF Lens	£549
907617	Fujifilm X-E1 Mirrorless Camera Body	£299
906012	Fujifilm X-T3 Mirrorless Camera Body	£749
907982	Fujifilm X-T4 Mirrorless Camera Body	£799
903422	Fujifilm X-T4 Mirrorless Camera Body	£899
908029	Fujifilm X100VI Digital Camera (Black)	£1599

Used Nikon

908131	Nikon 10-20mm f4.5-5.6G AF-P DX VR Lens	£189
907703	Nikon 105mm f2.8G IF-ED AF-S VR Micro Lens	£399
908099	Nikon 14-24mm f2.8G ED AF-S Lens	£499
907330	Nikon 17-55mm f2.8G ED AF-S DX Lens	£249
908066	Nikon 18-200mm f3.5-5.6G ED AF-S VR II Lens	£199
907549	Nikon 24mm f1.8G ED AF-S NIKKOR Lens	£349
907566	Nikon 28-300mm f3.5-5.6G ED AFS VR Lens	£449
906967	Nikon 300mm f4E PF AF-S NIKKOR ED VR Lens	£799
907851	Nikon 35mm f1.8G AF-S DX NIKKOR Lens	£99
908072	Nikon 35mm f1.8G ED AF-S NIKKOR Lens	£299
907786	Nikon 40mm f2.8G AF-S DX Micro NIKKOR Lens	£169
907286	Nikon 500mm f5.6E PF ED AF-S NIKKOR VR Lens	£2159
908089	Nikon 50mm f1.4G AFS Lens	£149
907406	Nikon 50mm f1.8G AF-S NIKKOR Lens	£99
908181	Nikon 60mm f2.8G AF Micro NIKKOR Lens	£199
907405	Nikon 70-200mm f2.8G ED AF-S VR II Lens	£599
907462	Nikon D3500 DSLR Camera & 18-55mm Lens	£499
907287	Nikon D500 DSLR Camera Body	£749
907550	Nikon D750 DSLR Camera Body	£599
908182	Nikon D7500 DSLR Camera Body	£549
906992	Nikon D810 DSLR Camera Body	£649
908088	Nikon D850 DSLR Camera Body	£1299
907958	Nikon FTZ II Mount Adapter	£199
907702	Nikon Z 16-50mm f3.5-6.3 VR DX Lens	£129
908129	Nikon Z 180-600mm f5.6-6.3 VR Lens	£1499
907849	Nikon Z 20mm f1.8 S Lens	£749
906437	Nikon Z 24-200mm f4-6.3 VR Lens	£599
908121	Nikon Z 24-70mm f2.8 S Nikkor Lens	£1699
908094	Nikon Z 24-70mm f4 S Lens	£349
908073	Nikon Z 28-400mm f4-8 VR Lens	£999
907200	Nikon Z 28mm f2.8 Lens	£159
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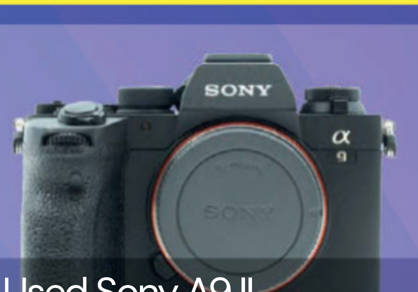

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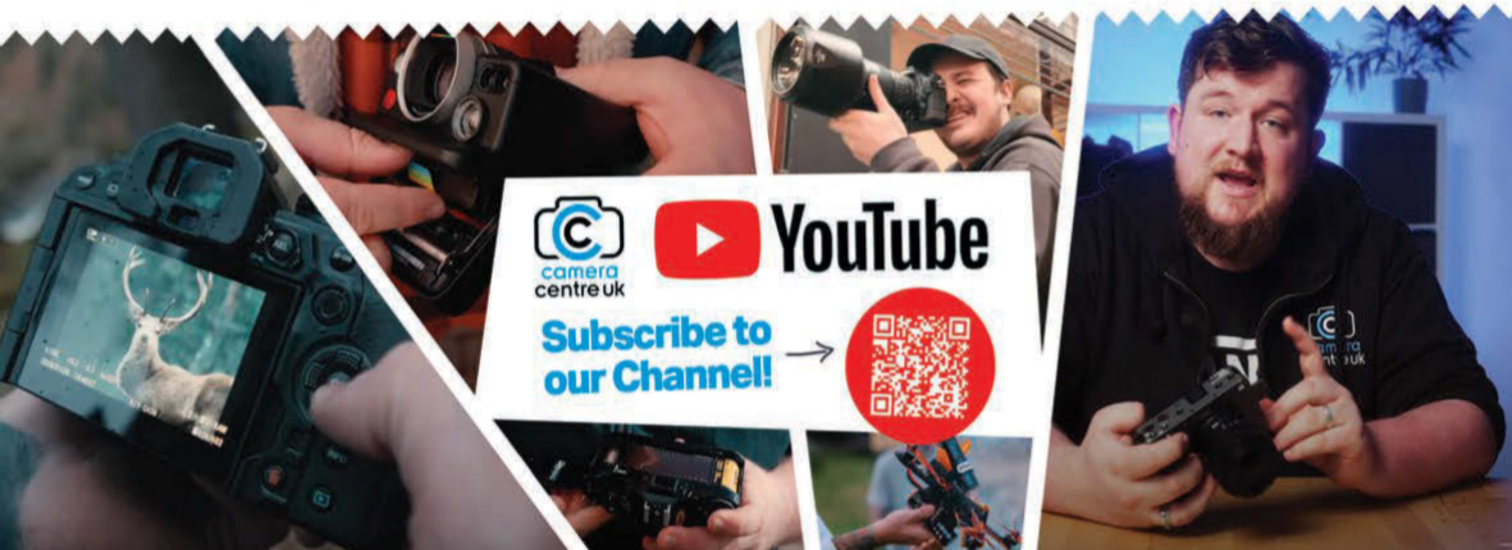

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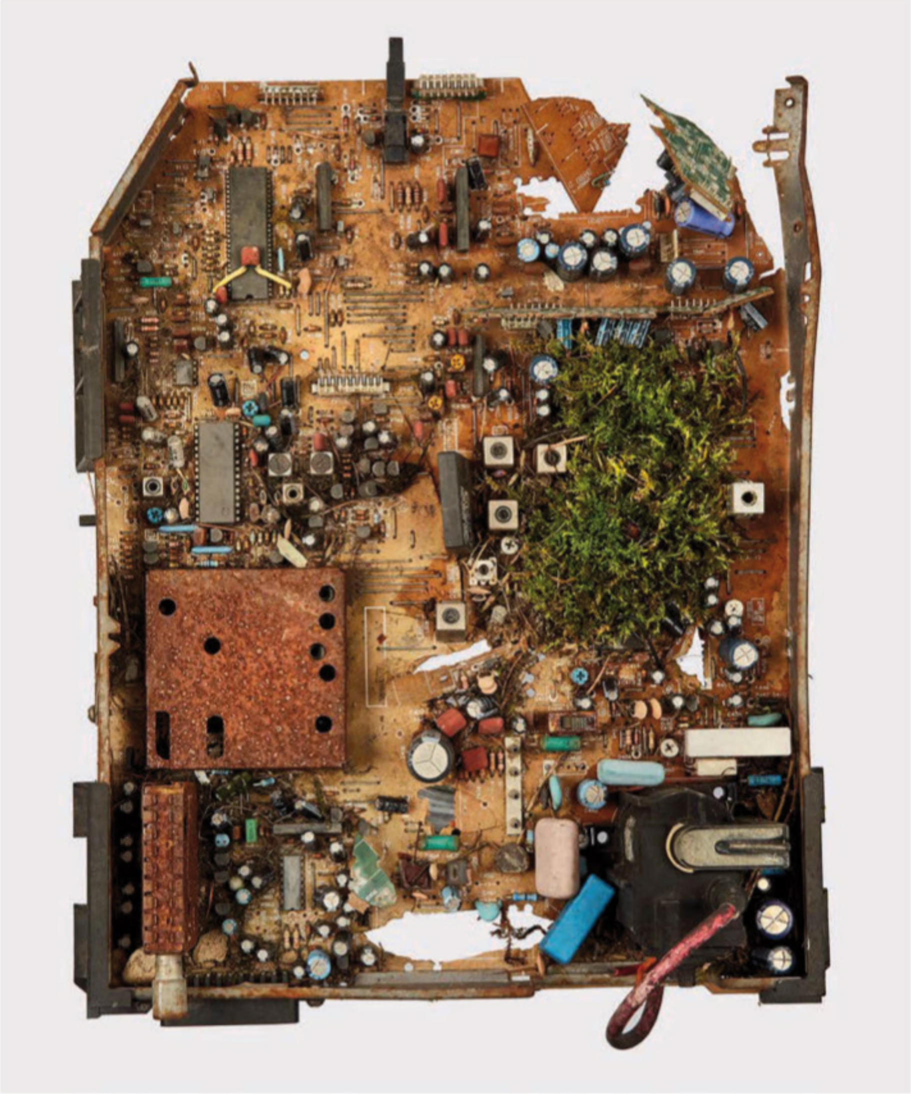
Final Analysis

Peter Dench considers...

The Centre for Living Things by Diana Lelonek



At first glance, this image resembles a corroded circuit board, abandoned to time. Look closer and nature is reclaiming it – green moss sprouts between capacitors, lichen nestles among rusted chips. It's a hybrid form: not quite machine, not quite plant. And that's precisely the point.

This photograph is part of The Centre for Living Things, a long-term project by Polish artist Diana Lelonek, exhibited during this year's Belfast Photo Festival. Shown under the broader Metamorfoza programme – supported by the Adam Mickiewicz Institute – the work explores the blurred boundaries between technology, waste and ecology. It's BioArt at its most accessible and unsettling.

A piece in the inflight magazine, *10 Reasons to Love Belfast*, listed ten attractions, five of which were actually outside the city: a 5km loop through a country park; a coastal road trip; a swim at Brompton Bay; Seamus Heaney's former home 45 minutes away; and Bushmills Distillery. But to tip the balance for staying put in the city is the annual Belfast Photo Festival, an event I'd somehow never attended before. Metamorfoza made it worth the wait.

Unpretentious

The festival was refreshingly unpretentious. Installations spilled into public spaces and shopfronts, where locals mingled with visiting curators and critics. Lelonek's work held its own suitably installed on City Hall lawn amid the bustle, a quietly radical take on how the biosphere absorbs our excess and adapts in ways we rarely consider.

Lelonek founded her art project presented in the guise of a scientific research centre in 2016 to collect and study strange organisms: discarded man-made objects colonised by living flora. All specimens come from illegal waste dumps. What begins as e-waste ends as a paradox, animate and inanimate, living yet lifeless. In the artist's words, they represent 'new humanotic nature forms.'

This particular image operates on multiple levels. On the surface, it's a visual contradiction: a relic of consumerism consumed by nature. Conceptually, it critiques capitalist overproduction and the myth of endless growth. The moss doesn't care about planned obsolescence or tech specs. Where we see waste, it sees habitat.

Lelonek's photograph asks us to reconsider what we label as useless. Moss, algae and fungi don't recognise the word. They respond symbiotically, in stark contrast to our linear model of production, consumption, and disposal. She reminds us that the biosphere doesn't separate economic from ecological processes, they're deeply entangled.

Shot with scientific clarity but poetic intent, the image straddles documentation and metaphor. It's not just about what we throw away, but what our waste becomes and who it serves next.

Peter Dench is a photographer, writer, curator and presenter based in London. He is one of the co-curators of Photo North and has been exhibited dozens of times. He has published a number of books including *The Dench Dozen: Great Britons of Photography Vol 1; Dench Does Dallas; The British Abroad; A&E: Alcohol & England* and *England Uncensored*. Visit **peterdench.com**

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